Embedded Narratives OF BUDDHISM

Lokesh Chandra

EMBEDDED NARRATIVES OF BUDDHISM

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Volume 657

Reproduced in original scripts and languages
Translated, annotated and critically evaluated by
specialists of the East and the West

Founded by
Prof. RAGHUVIRA *M.A., Ph.D., D.Litt. et Phil.*
Continued by his son
Prof. LOKESH CHANDRA

आचार्य—रघुवीर—समुपक्रान्तं

जम्बुद्वीप-राष्ट्राणां
(भारत-नेपाल-गान्धार-शूलिक-तुरुष्क-पारस-ताजक-भोट-चीन-मोंगोल-मञ्जु-
उदयवर्ष-सिंहल-सुवर्णभू-श्याम-कम्बुज-चम्पा-द्वीपान्तरादीनां)

एकैकेषां समस्रोतसां संस्कृति—साहित्य—समुच्चय—
सरितां सागरभूतं

शतपिटकम्

EMBEDDED NARRATIVES OF BUDDHISM

LOKESH CHANDRA

INTERNATIONAL ACADEMY OF INDIAN CULTURE
and ADITYA PRAKASHAN, NEW DELHI

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PREFACE

Evanescence lingers on in the shadows of todays. This volume commences with Sudhana seeking the jewels of meditation. He travels far and wide trying to absorb the reflections of inner light. A number of depictions have been studied, but here are some portions of a rare scroll, a masterpiece of a great artist whispering the cadence of Sudhana's quest: "we are on to eternity". The "truncated verses" of the dhyāna master Fo-kuo add to the wonderful aroma of the brush.

The etymology of 'Ajanta' has been decoded from its original Marathi name Ajiṇṭhā, which leads us to the Gandhāraṣaṇḍa monastery that outshone Nalanda with its opulence and abundant supply of necessities as narrated by I-tsing. The so-termed Padmapāṇi of Ajiṇṭhā Cave 1 has been identified afresh, along with his opposite on the left of the Buddha. Both are royal personages with their conspicuous consorts, who have been conveniently overlooked. Ajiṇṭhā and TransGandhāra lead to the consideration of Buddhism and the NorthWest. The immediate predecessor Buddha of Śākyamuni is Konākamana of Bhāma or Bamiyan. Konākamana is the form in an Aśokan inscription. It is a Tocharian name meaning Sūryacandra (p.42).

The Gupta emperors had dual names: one ending with °āditya as a prince of the solar dynasty, and the other ending with °gupta after coronation as emperor. The name of the second Emperor Ghaṭotkaca has been clarified for the first time as pertaining to the flourishing (*ut-kaca*) transoceanic trade (*ghaṭa = kumbha* 'Aquarius'). His father Śrīgupta named his son Ghaṭotkaca as one who would develop transoceanic trade to shining (*utkaca*) heights.

'Tamil: the glory of India' narrates the role of Tamilnadu in the foundation of Jerusalem during the rule of King Solomon in the tenth century BC, creation of the Champa kingdom on the coastline of Vietnam, trade with Rome that brought five million dollars per annum, and became the anguish of Roman historians: "This is the sum which our luxuries and our women cost us". Chennai became the headquarters of the Theosophical Society whose leaders gave rise both to the Congress and to cultural nationalism.

The writeup on Hindi points out the four strata of the vocabulary of a language: biological, educational, technical, and research. Hindi has been enriched with 150 thousand words of modern requirements by Prof. RaghuVira.

Short writeups on the Mahābhārata, Śiva as the Lord of Yoga (*yogīśvara*), Bodhicaryāvatāra, and the uncanny convergence of quantum reality and śūnyatā are some contemporary aspects of Indology.

My sister the late Dr. Sudarshana Devi Singhal wrote a perceptive paper on the stupa as a visual symbol of the Buddha-realm. It breaks new ground and invites fresh consideration.

Central Asia was the crowning matrix of the cultures and civilizations of China, Korea and Japan. The literatures and philosophies, arts and architectures, languages and even public utility works (technically known as *āpūrta* in Sanskrit) had passed on from India to East Asia via Central Asia. The first Buddhist masters of China Mātaṅga Kāśyapa and Dharmaratna came from the Yüeh-chih court. The second monk Lokakṣema who was the first to translate Sanskrit Sutras into Chinese was also a Yüeh-chih. The third An Shih-kao was a Parthian prince who translated 176 sutras of which 54 works are extant.

'Aśoka and Khotan' (p.88) enunciates the global vision of Aśoka and his concept of bhūmiputra which is still relevant in Malaysia and Indonesia. The etymology of the word 'Khotan' which had eluded H.W. Bailey, and legends that grew around the variants of the name, have been clarified. The discovery of the Bower Manuscript heralded Central Asian excavations and studies. This ms had fallen down along with a cow: the ritual of the cow has been elucidated from the colophons of the mss. and Sanskrit texts. 'India and Central Asia' is to inspire young India to unfold the cultural history of the region. Rocana from Balawaste (p.104) has been identified as the palladium of Khotan with shimmerings of the Puranic 'Churning of the Ocean' (*samudra-manthana*). Another palladium (Skrine A) (p.110) has been identified as a panel of Vaiśravaṇa, Trident (for Maheśvara) and Aparājita.

Votive bodhisattvas of Tun-huang (p.112) were hitherto identified as Avalokiteśvara. They are in añjali mudrā and as such are votive offerings specified in § 62 of the Mahākarma-vibhaṅga on the ten advantages of an *añjali-karma* or act of salutation.

The Sung Emperor Jen-tsung had lost to the Hsia dynasty of the north and had to pay heavy tribute. Sūryakīrti was invited to conduct rites to avert the evil destinies. He came to China in 1046 and conducted the ritual of Abhisambodhi-Vairocana with the addition of the Sarva-durgati-pariśodhana-tantra (SDP) which is specific for the elimination of all adversities. The detailed ritual with the mudrās and mantras has been analysed from its unique ms. reproduced in the Taishō Tripiṭaka. The ritual ends with Śataprabha Tathāgata (p.129 no.424). He seems to be the Tejorāja Tathāgata of the SDP to ensure the complete preemption of all calamities in the future.

The Chinese Kuan-yin translates Avalokiteśvara as well as the general term Lokeśvara for folk deities. This led to the confusion of Avalokiteśvara the male acolyte of Amitābha with his consort Pāṇḍaravāsinī translated as White-robed Kuan-yin. The section on the Thousand-armed Avalokiteśvara discusses his theophany.

Chapters on Kumārajīva (p.138), and the Lotus Sutra (p.140, 145, 152) are analyses of the phenomenal spread of this sutra due to its humanistic philosophy as interpreted by Daisensei Daisaku Ikeda of the SGI.

Tibetological studies include a perception of the basic philosophy of Prof. G. Tucci, the relevance of Kőrösi's *Tibetan English Dictionary* even after 147 years, and the *Blue Annals* as a major chronicle of Buddhism in Tibet.

Classical echoes in Indonesia (p.163) is the discovery of the ebb and flow of the rich culture of Indonesia, both in ruins of centuries and in the flow of life today. Poet Sanusi Sane reminds us:

With joy and sorrow I behold you now
Filling my heart with thoughts
Of what was, what shall be.

The next three chapters relate to Indo-European as the quest of Europe for is roots (p.168), the journey of the European mind (p.175) across dark ages, humanism, renaissance, revival of Hellenism, neo-classicism, discovery of Sanskrit, romanticism, and marginalization of Sanskrit, and finally Sanskrit and European languages (p.183) ending in the Kurgan thesis of burial mounds. Sanskrit is replaced by Kurgan: what Eurocentrism!

Open minds mirror the world of strangely mingled things. The Pax Cultura of Nikolai Roerich (p.193) saved the centuries of Kyoto. My review of *Buddhist Ecumenism* is to highlight new "eyes of life" for the cultures of the world to be a shared nest (*yatra viśvam bhavaty ekanīḍam*).

The Renaissance arose with the discovery of manuscripts (p.204). Classical studies have to be promoted for probing into the fundamental phenomena of nature and life (like, quantum physics and śūnyatā). Côme Carpentier's *Memories* (p.209) are a pilgrimage to India's perennial soul. Indians have celebrated un-wearied wandering from millennia down to our times, now Pravasi Bharatiya (p.212). We roam the earth yearning for the skies.

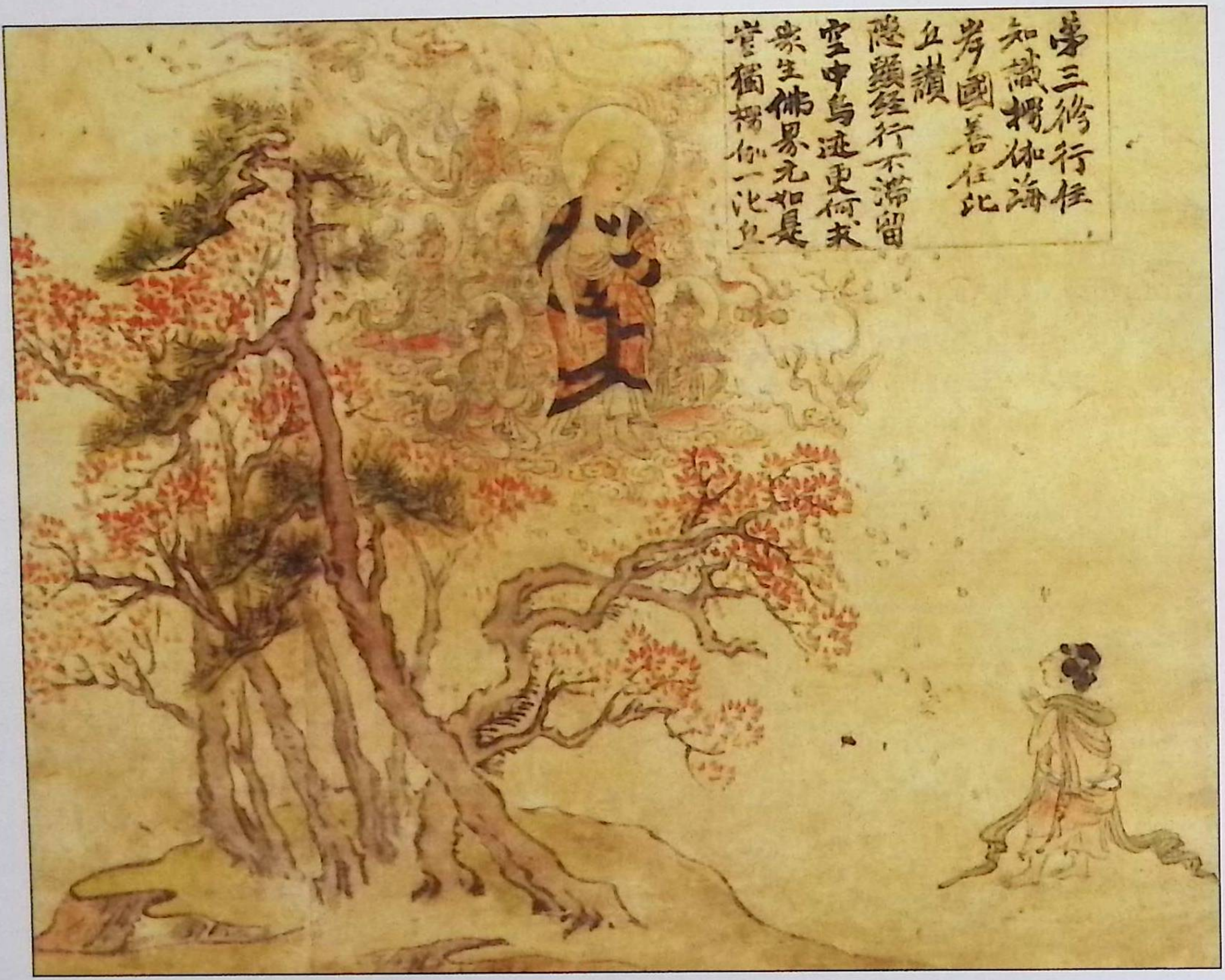
Lokesh Chandra

1. PILGRIMAGE OF SUDHANA

In 1967 Jan Fontein published his masterly survey of the different scrolls, sculptures, pewter vase and albums showing *The Pilgrimage of Sudhana* (The Hague, Mouton & Co). He gave details of eulogies by the dhyāna master Fo-kuo written about 1101 AD (p.24–40). The second set of eulogies is by dhyāna master Chung whose date and life are unknown. His songs are *chüeh-chü* 'truncated' verses of four lines of seven characters calling for economy of space. The third book is by Yang Chieh an official of the Sung dynasty who had deep devotion to the cult of Amitābha. He was born about 1054 AD (ibid., p.52).

The Stadt Zürich Museum Rietberg has the most beautiful scroll (unfortunately incomplete) with the illustrations of the following kalyāṇamitras accompanied by the four-line eulogies of master Chung.

The Rietberg scroll RJP 441–RJP 443 is reproduced on the following pages.


第三修行住
知識楞伽海
岸國善住比
丘讚
隱顯經行不滯留
空中鳥迹更何求
衆生佛界元如是
當獨楞伽一比丘

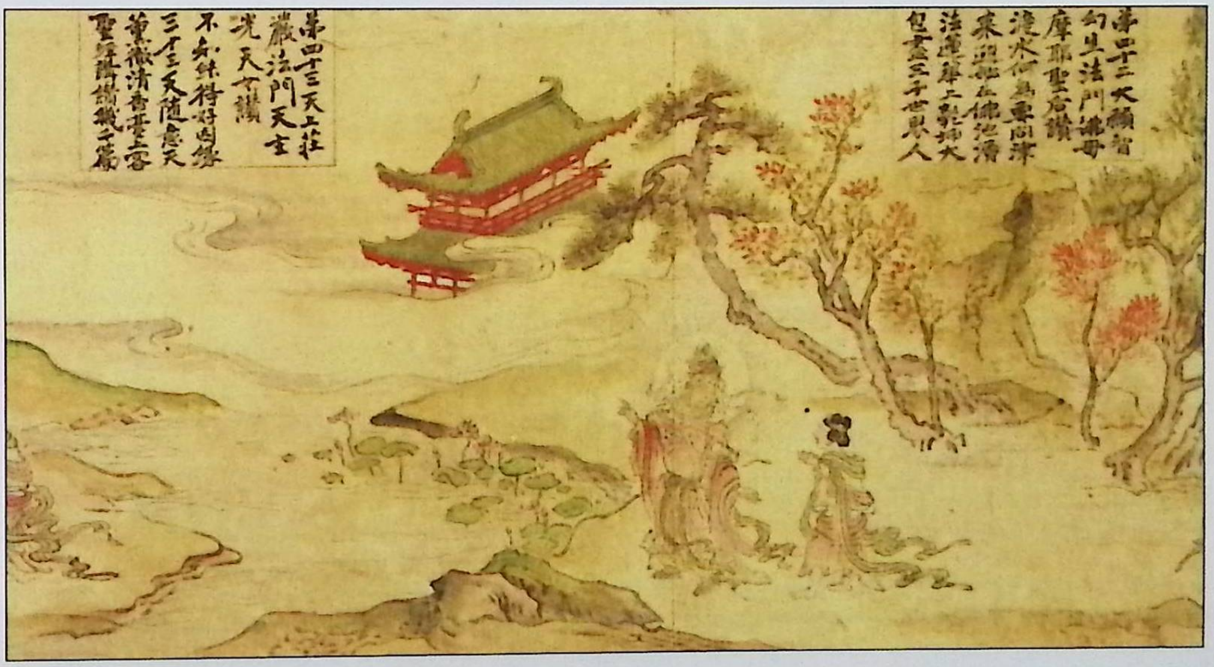
3. Bhikṣu Supratiṣṭha of Sāgaratīra on the way to Laṅkā instructs Sudhana in Yogācāra vihāra (the third of the ten vihāras). The bhikṣu is in mid-air, with Indra paying homage.

Sudhana reached a village on the seashore of Laṅkā where he saw the monk walking in the sky, surrounded by bird-maidens in respect to his knowledge and compassion, humility and self-discipline. Because the monk was unhindered by defilements, all false states of existence melted away, to become pure like the sky.

"He elucidated the way to emerge unimpeded into the ordinary world with the freedom of the knowledge of reality". (Guide 1 p.38)

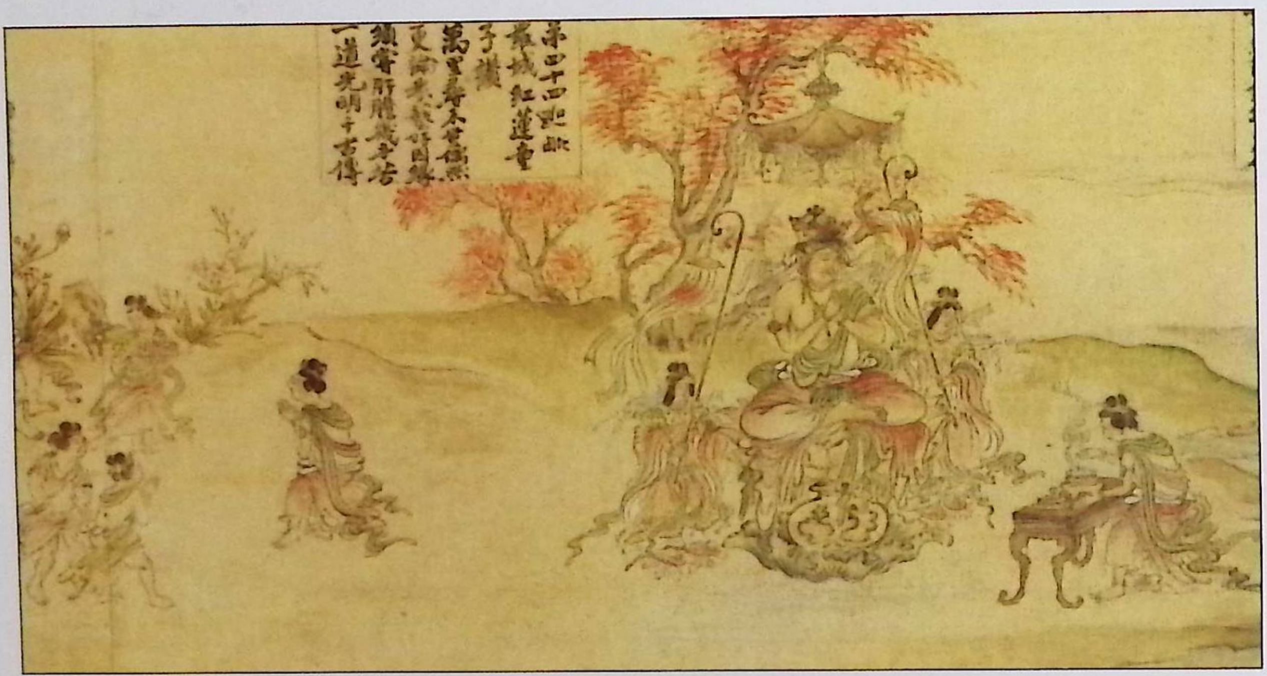
Guide

Thomas Cleary (translated by), *Entry into the Realm of Reality; The Guide*, Li Tong-xuan. A commentary on the Gaṇḍavyūha the final book of the Avataṁsaka Sutra, Boston & Shaftesbury (Shambala), 1989.

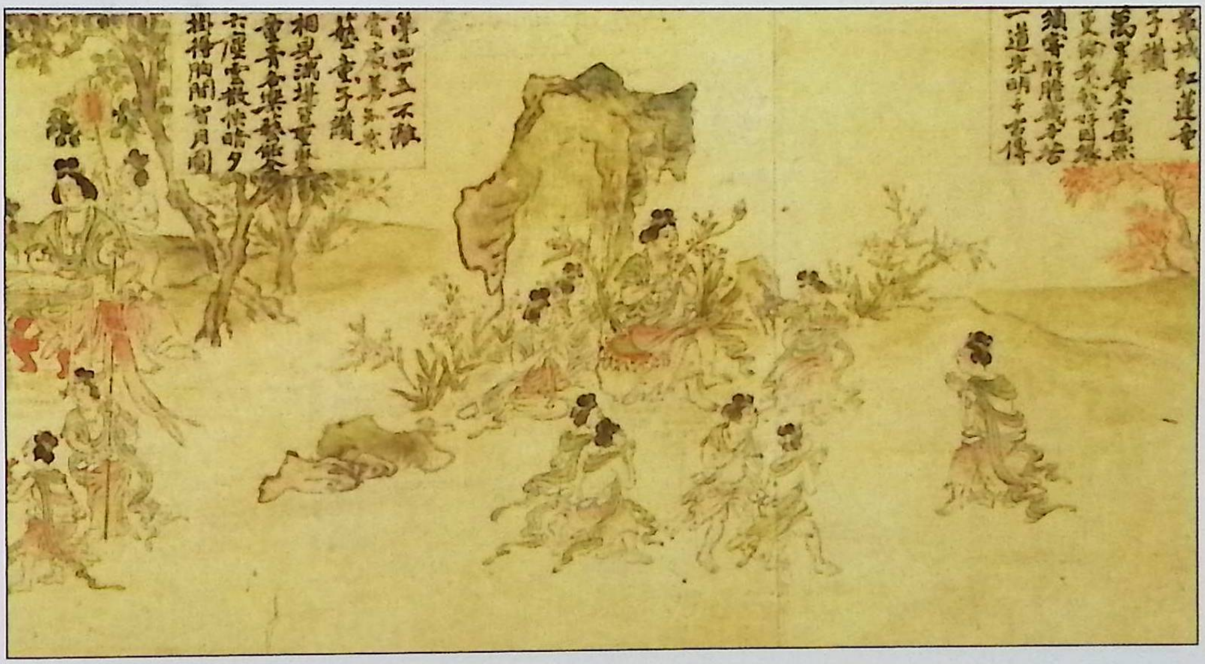

第四十二大願智
幻生法門佛母
摩耶聖后讃
滄水何為要問津
來迎都在佛池濱
法蓮華上乾坤大
包盡三千世界人
第四十三天上莊
嚴法門天主
光天女讃
不如殊特好因緣
三十三天隨意天
萬[illegible]清香無上客
聖經講[illegible]幾千篇

42 The mother of the Buddha Māyādevī instructs Sudhana in the first of the ten vimokṣas viz. mahā-praṇidhāna-jñāna-māyāgata-vyūha. Sudhana saw Lady Māyā and realised the magical attainment by producing knowledge from compassion. When he put the teachings into practice, he saw jewel lotus spring up from the earth.

Then Sudhana saw Lady Māyā in this world and realized the method of magical attainment of enlightenment by producing knowledge from compassion. "This world" symbolizes the realm embraced by great compassion, without distinctions of far and near, inside and outside. (Guide p.72)

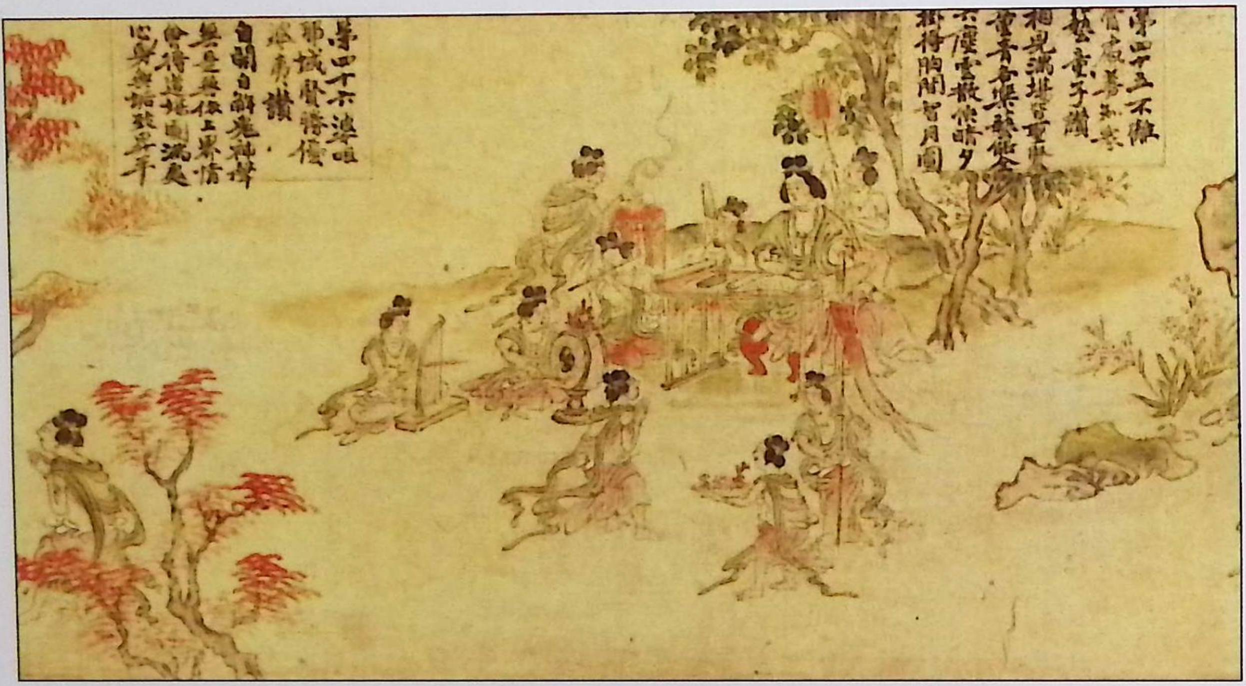


43 The goddess (devakanyā) Surendrābhā teaches Sudhana the second of the ten vimokṣas, viz. asaṅga-smṛti-viśuddha-vyūha. Sudhana saw this daughter of King Smṛtimati and realised unfailing mindfulness of all truths through mastery of knowledge and compassion. Smṛtimati represents the freedom of divinity and kingship or spiritual teaching without fixed convention. The goddess had attained liberation of unimpeded (*asaṅga*) recollection (*smṛti*) in a timeless realm of knowledge.



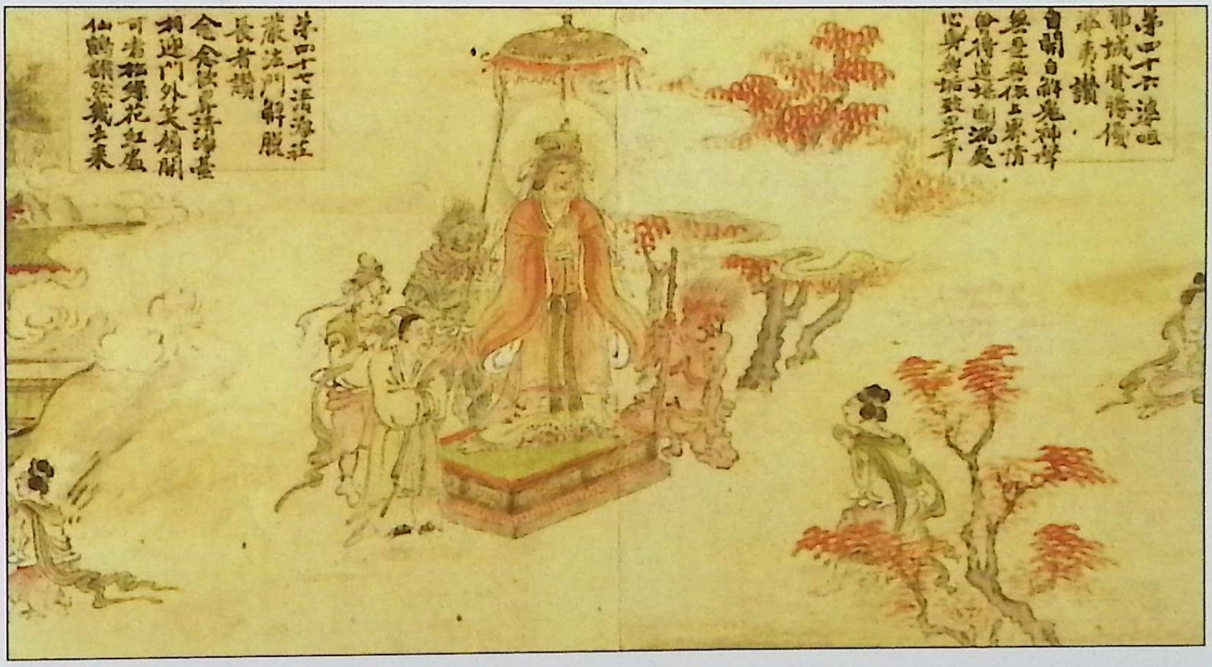
44 Young teacher (dārakācārya) Viśvāmitra in the city of Kapilavastu who does not answer questions of Sudhana but sends him to Śilpābhijña. This indicates that the virtuous are never alone, but have associates to help in development.

Then Sudhana saw the young teacher Viśvāmitra in the city of Kapilavastu and realized how to be a teacher of worldly principles everywhere. (Guide p.74)


第四十五不離
當處善知衆
藝童子讚

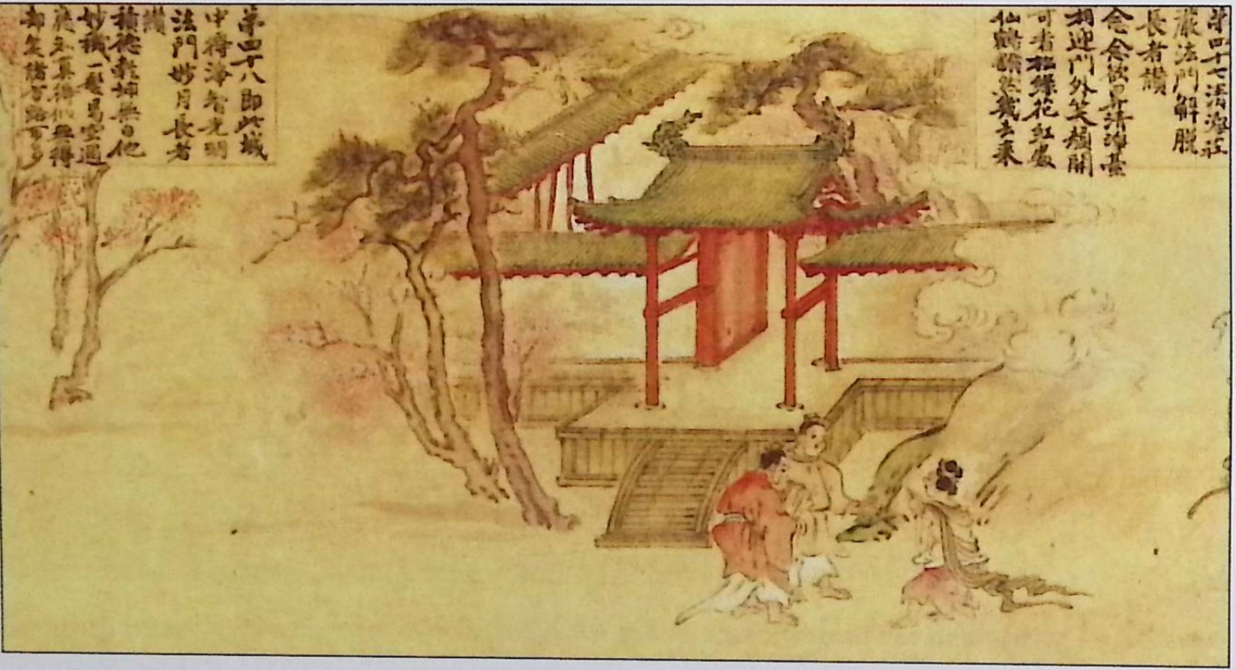
45 Merchant's Son (śreṣṭhi-dāraka) Śilpābhijña expounds the third of the ten vimokṣas to Sudhana. He was a student of Viśvāmitra and had attained knowledge of arts. He entered into transcendent wisdom by constantly reciting the arapacana alphabet of 42 letters. This alphabet and its mystic values are given in the Pañcaviṁśatikā Prajñāpāramitā. Amoghavajra gives its circle in whose centre is VAṀ for Vairocana. Vairocana is the Supreme Buddha of the Gaṇḍavyūha. He is surrounded by musicians playing different instruments.

Then Sudhana saw Śilpābhijña and realized universal knowledge of writing. He said he had attained liberation with higher knowledge of arts. (Guide p.74)


第四十六婆呾
那城賢勝優
婆夷讚
自開自解見神符
無邊無依上界情
曾得道場圓滿處
心身與語致昇平
第四十七清淨莊
嚴法門解脫
長者讚
金舍[illegible]
翔迎門外笑相開
可堪松舞花紅處
仙鶴銜花戴去來

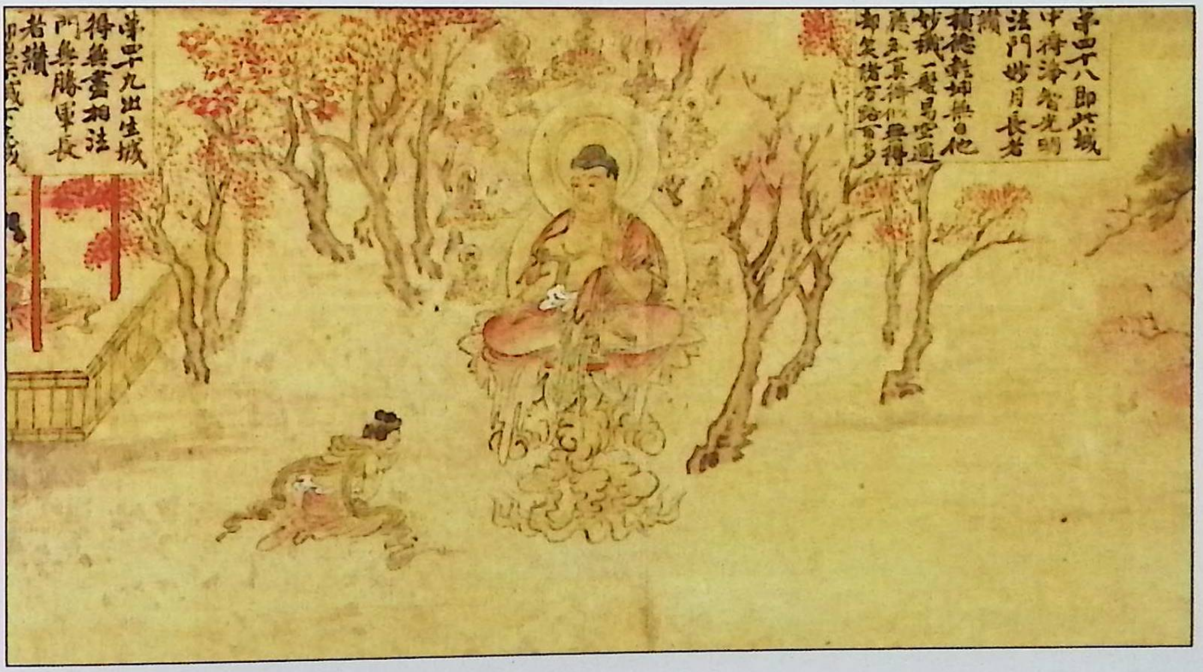
46 The lay lady devotee (upāsikā) Bhadrottamā of Vartanaka city gives Sudhana the knowledge of the fourth of the ten vimokṣas viz. anālaya-maṇḍala-dharma-paryāya-jñāna to help people by conventional and mystical arts and sciences. Her name means Best of the Good, for she had helped beings in the material world. She contains the ocean of knowledge of Universal Good. Reality has no abode (*anālaya*) though it pervades myriads of existences, it has no substance.

Then Sudhana saw the Buddhist laywoman Bhadrottamrā and realized how to help people by conventional and mystical arts and sciences. (Guide p.75)


第四十七清淨莊
嚴法門解脫
長者讚
第四十八即此城
中得淨智光明
法門妙月長者
讚

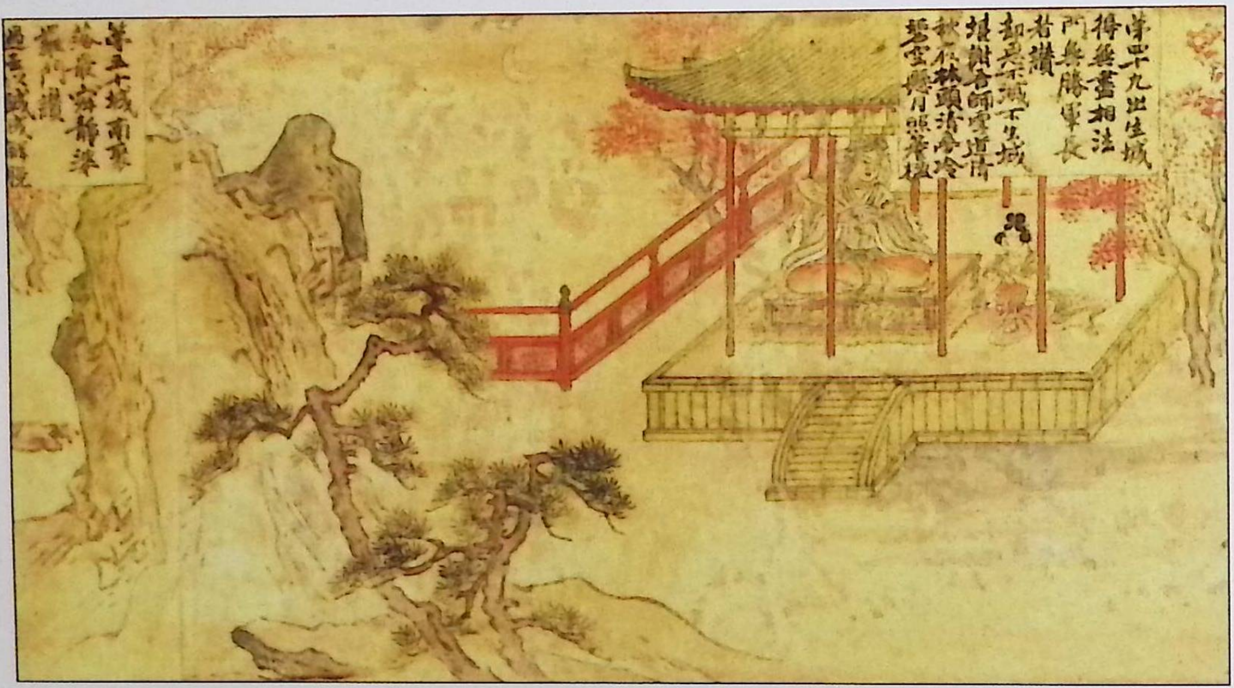
47 The goldsmith (hairaṇyaka) Muktāsāra of Bharukaccha teaches Sudhana the fifth of the ten vimokṣas, viz. asaṅga-smṛti-vyūha to realize the way to pure liberation by being in the world without clinging (*asaṅga*) thoughts. Adorn thoughts with formless knowledge and thoughts will not cling to phenomena. This is liberation (*vimokṣa*).

Then Sudhana saw the goldsmith Muktāsāra in the city of Bharukaccha and realized the way to pure liberation by being in the world without clinging thoughts. (Guide p.75)


第四十八即此城
中得淨智光明
法門妙月長者
讚
積德乾坤無自他
妙識一聲昌空遍
應是真得似無得
却笑諸方路盲多
第四十九出生城
得無盡相法
門無勝軍長
者讚

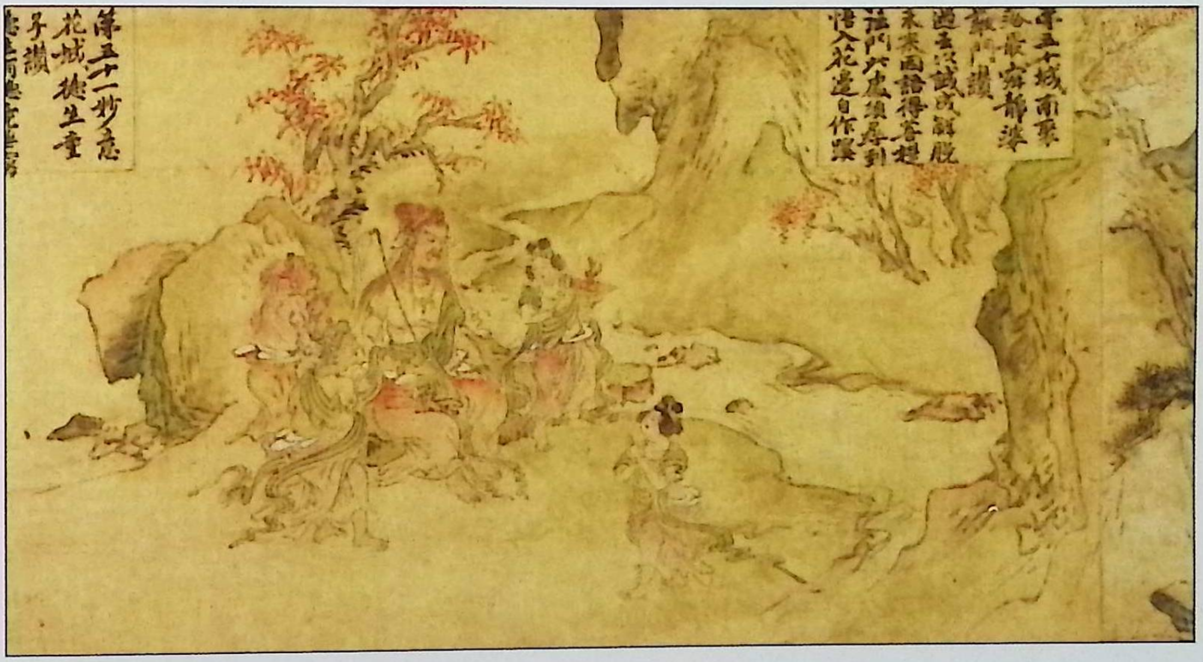
48 The householder Sucandra of Bharukaccha imparts the sixth of the ten vimokṣas, viz. vimala-jñāna-prabha to Sudhana to realise the way to illumination by pure knowledge (*vimala-jñāna*) working in the world. One has to break through confusion by the light of great compassion.

Then Sudhana saw the householder Sucandra and realized the way to illumination by pure knowledge working in the world. (Guide p.76)


第四十九出生城
得無盡相法
門無勝軍長
者讃
第五十城南聚
落最寂靜婆
羅門讃

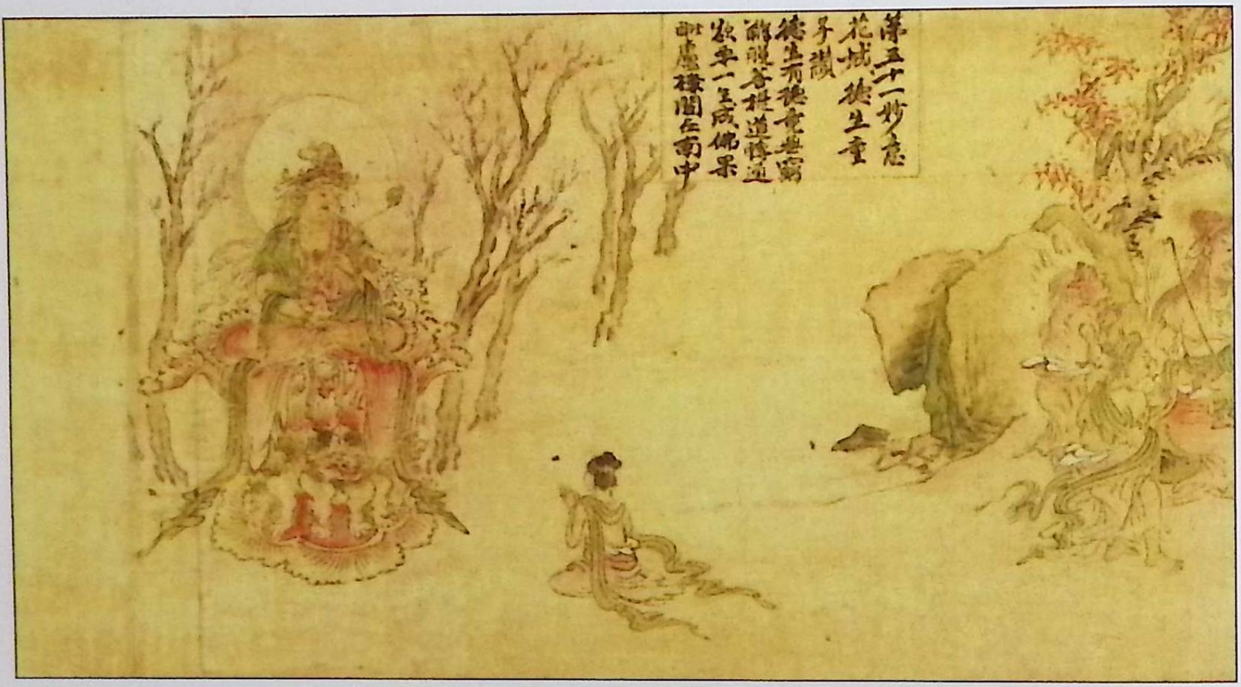
49 The householder (*gṛhapati*) Ajitasena of the Roruka city teaches Sudhana the seventh of the ten vimokṣas, viz. akṣaya-lakṣaṇa to find infinite (*akṣaya*) forms of the Buddha in formlessness.

Then Sudhana saw the householder Ajitasena in the city of Roruka and realized the method of finding infinite forms in formlessness. (Guide p.76)


第五十城南聚
落最寂靜婆
羅門讚
過去以誠成解脫
未來因語得菩提
法門六處須尋到
悟入花邊自作蹊
第五十一妙意
花城德生童
子讚

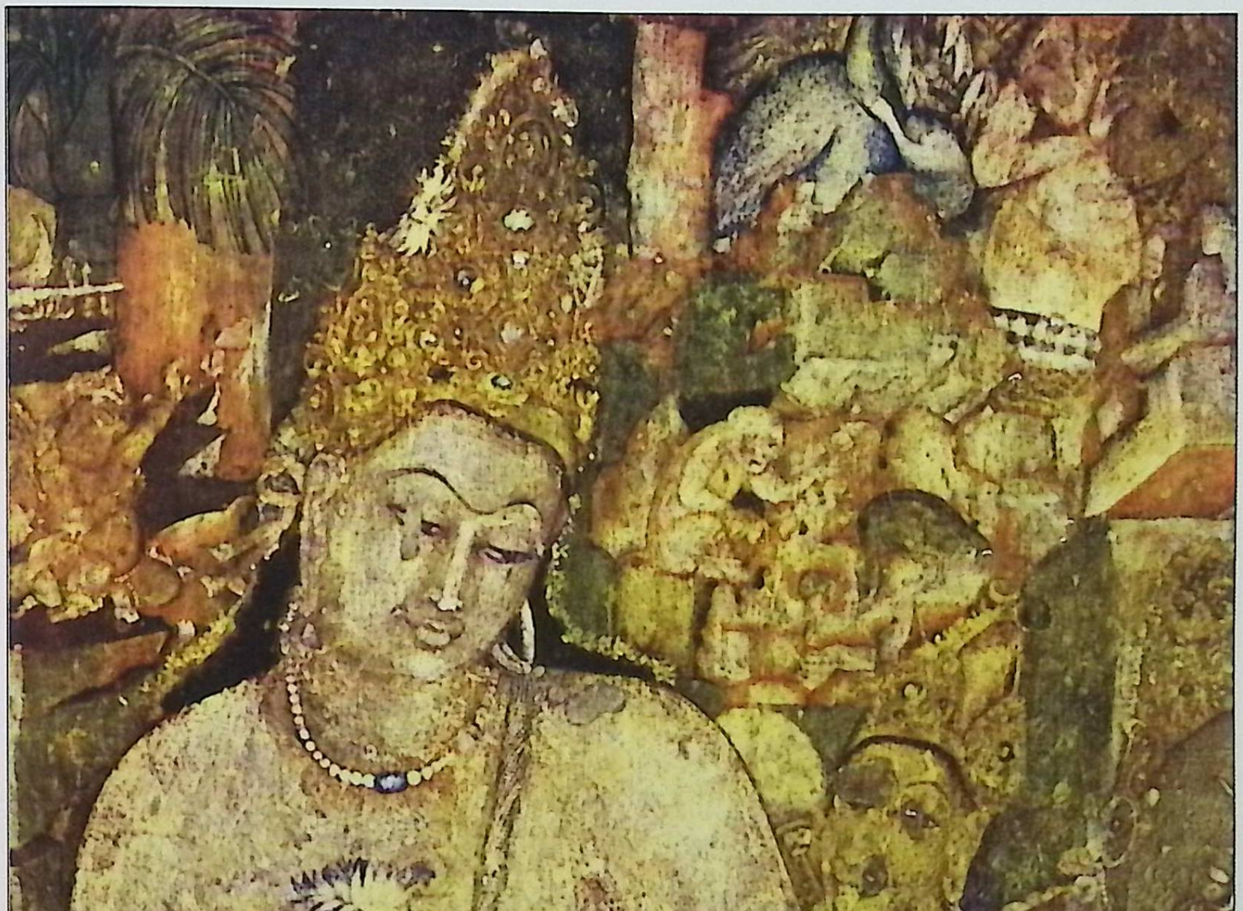
50 The brāhmaṇa Śivarāgra of Dharmagrāma instructs Sudhana in the eighth of the ten vimokṣas, viz. saty-ādhiṣṭhāna, the way of speaking so that truth is revealed. The village of the teacher of Dharma is the real universe and the brāhmaṇa Śivarāgra represents transcendent power.

Then Sudhana saw the Brahmin Śivarāgra in Dharma village and realized the way of speaking in such a manner that truth is revealed. (Guide p.76)

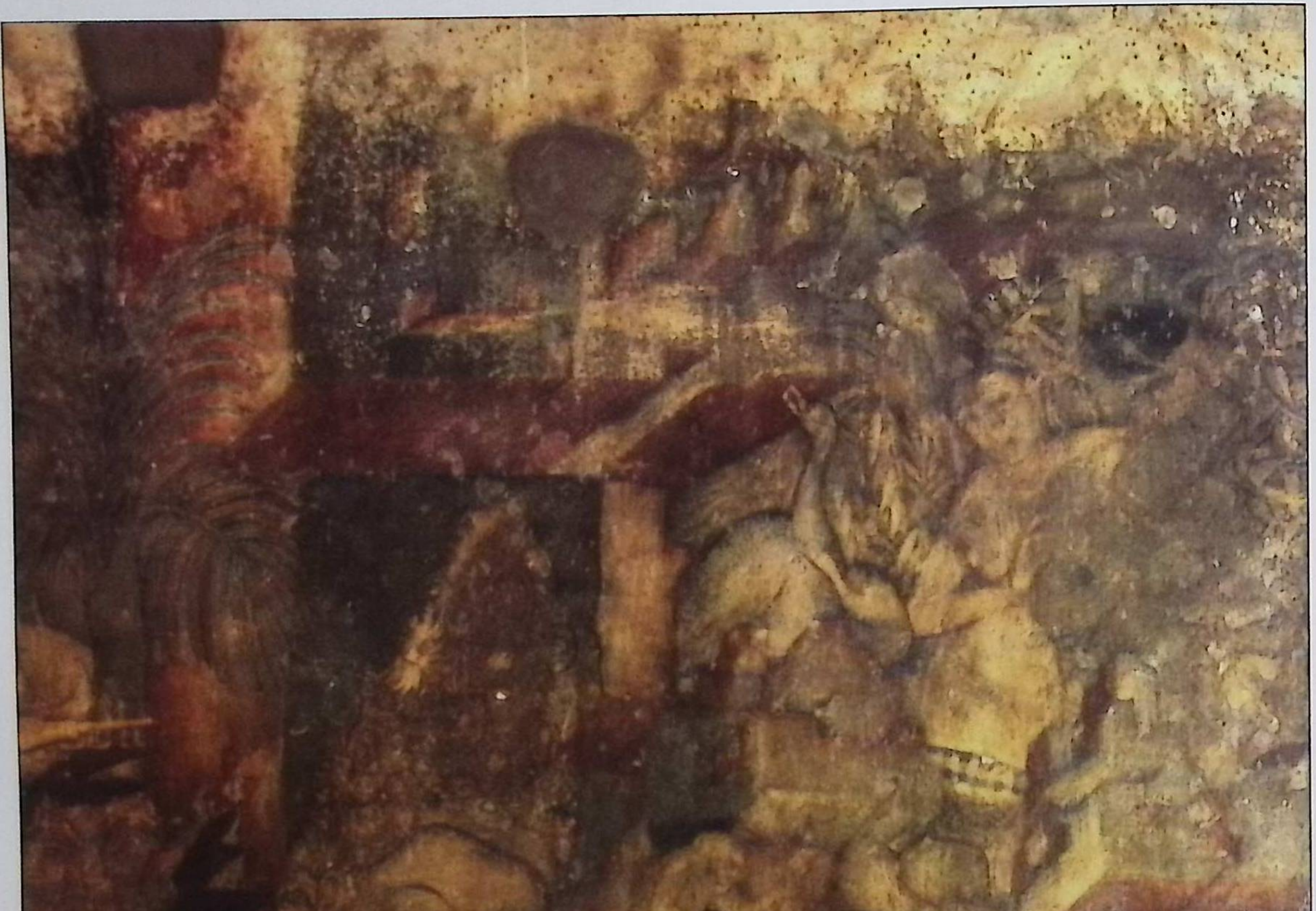

第五十一妙意
花城 徳生童
子讃
徳生有徳童無窮
諸説菩提道修道
欲乎一生成佛果
却處樓閣在南中

51 The boy Śrīsambhava of the city of Sumanāmukha imparts the ninth of the ten vimokṣas viz. māyāgata-bodhisattva-vimokṣa to Sudhana to attain the liberation (*vimokṣa*) of illusoriness (*māyā*). He advises Sudhana to see Maitreya, Mañjuśrī and Samantabhadra who represent the three principles.

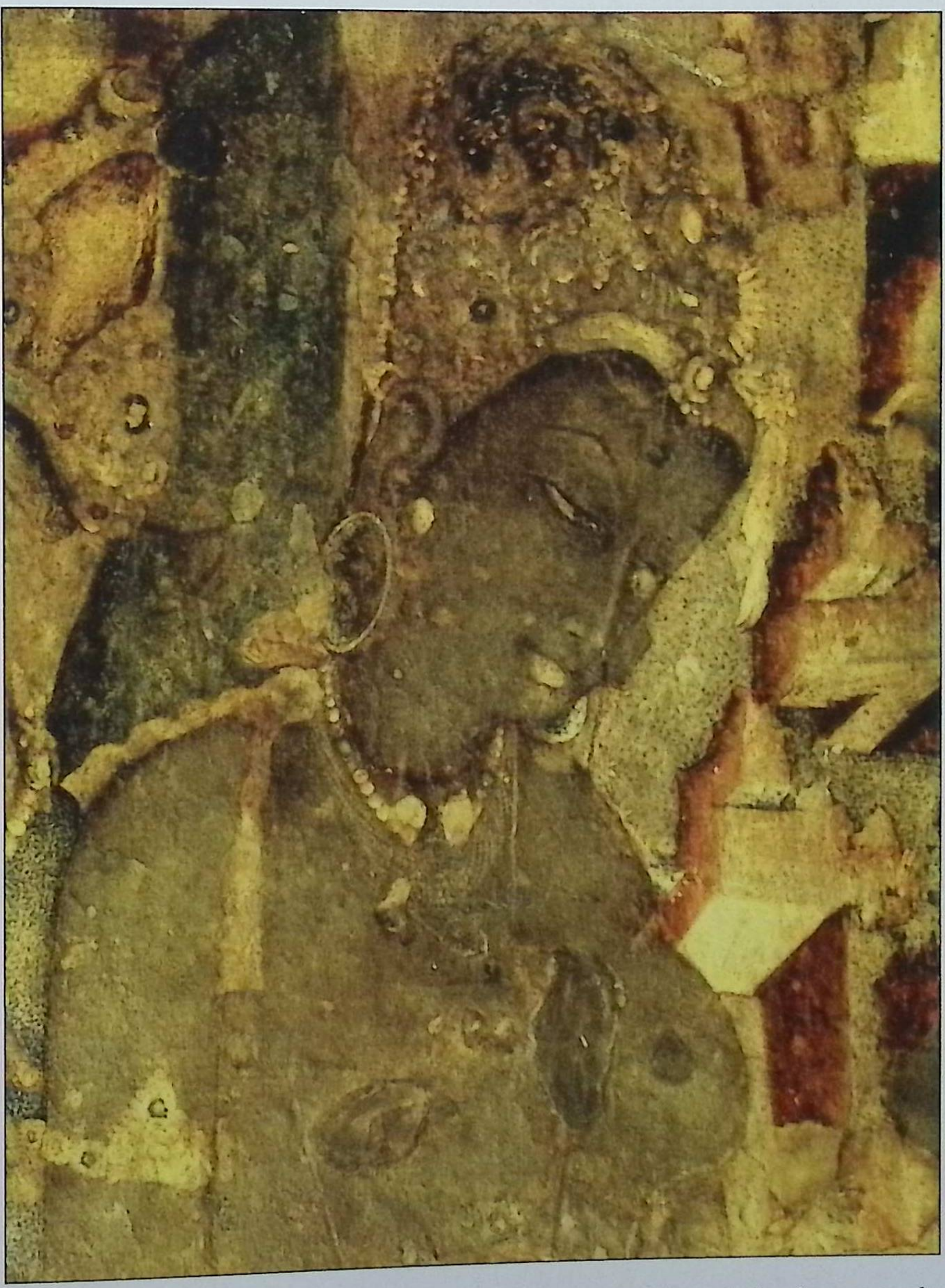
Then Sudhana went to the city of Sumanāmukha, saw the boy Śrīsambhava, and realized illusoriness, living in the world with complete knowledge and compassion. (Guide p.77)



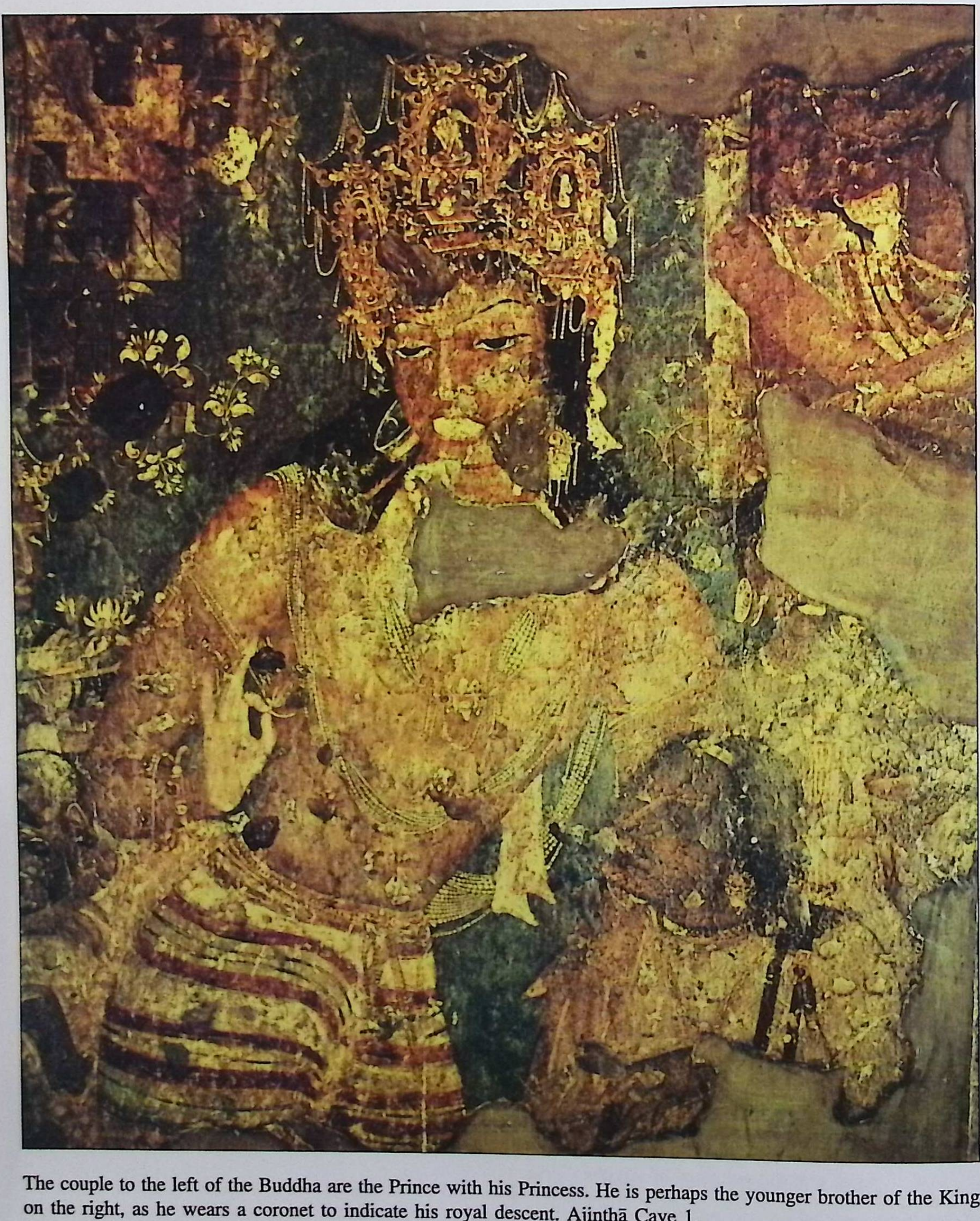
King with a blue lotus and the queen to his left stand to the right of the Buddha in Ajiṇṭhā Cave 1, second half of 6th century (see p.35).



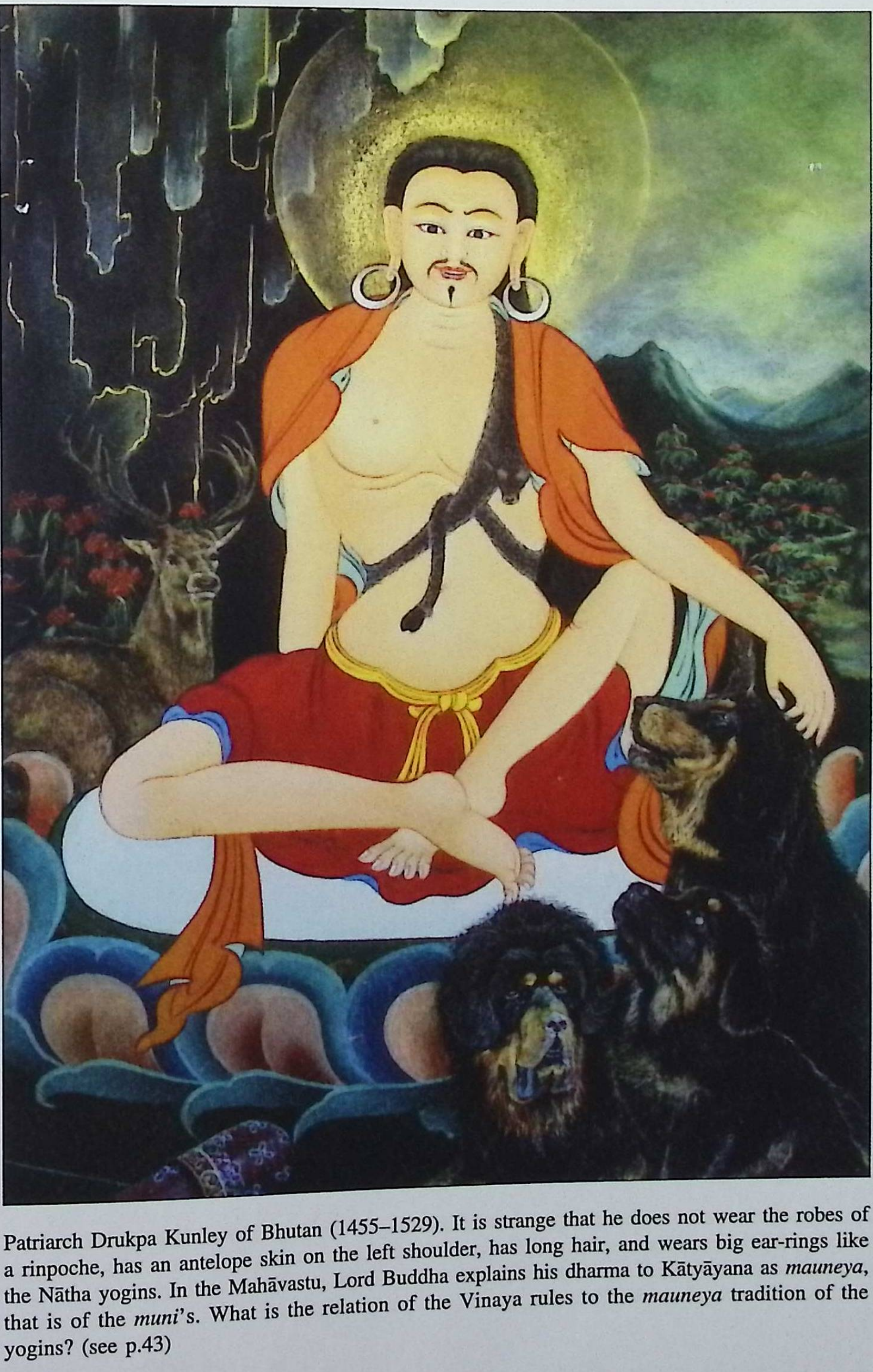
The royal attributes of the King and Queen to the right of the Buddha in Cave 1 of Ajiṇṭhā are clear. The King is duly crowned and the Queen stands to his left as *vāmāṅgī*.



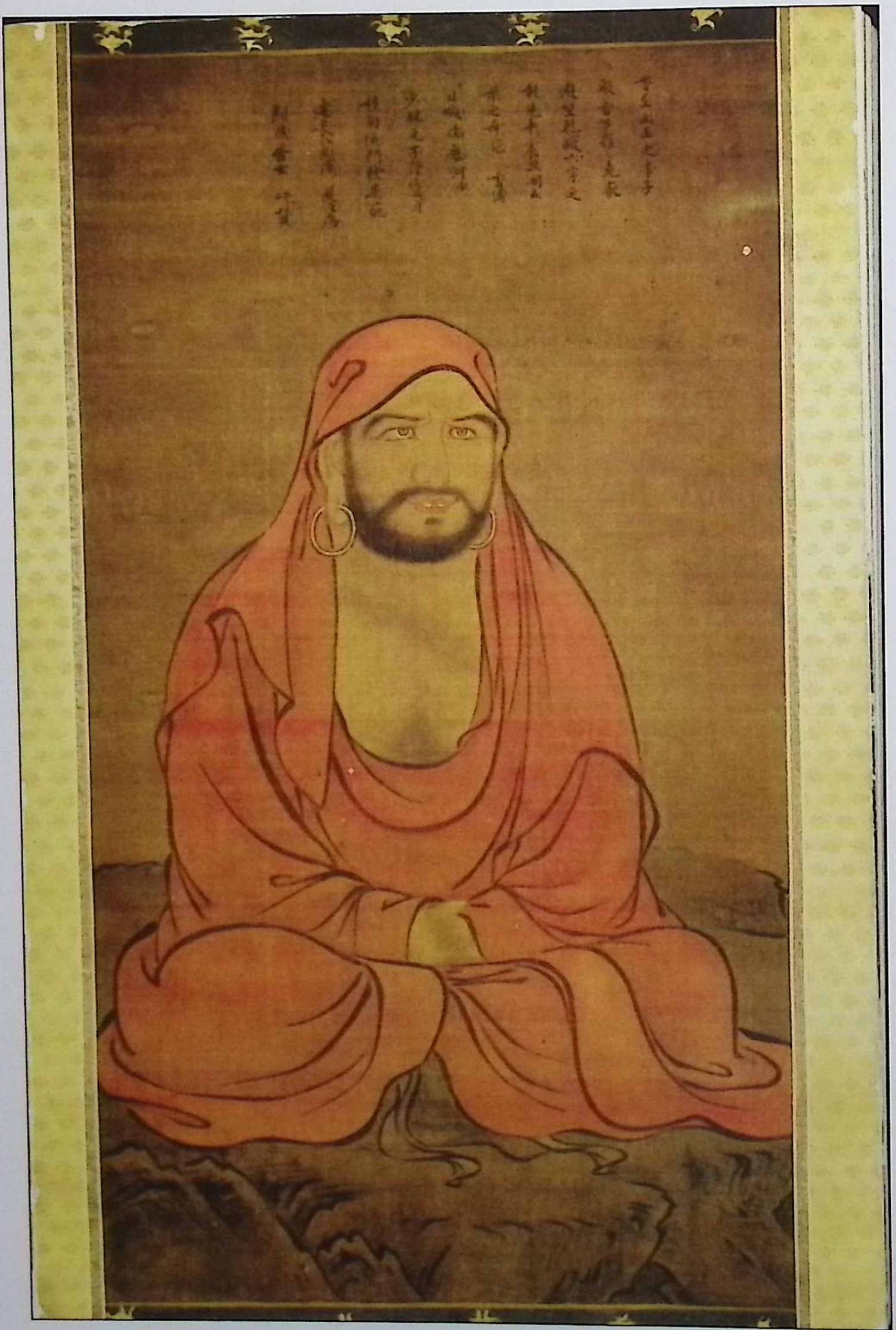
Being the Queen, she is crowned and stands to the left of the King who has been wrongly identified as Padmapāṇi heretofore. As royal portraits, both the King and Queen are the most graceful paintings of Ajiṇṭhā Caves.



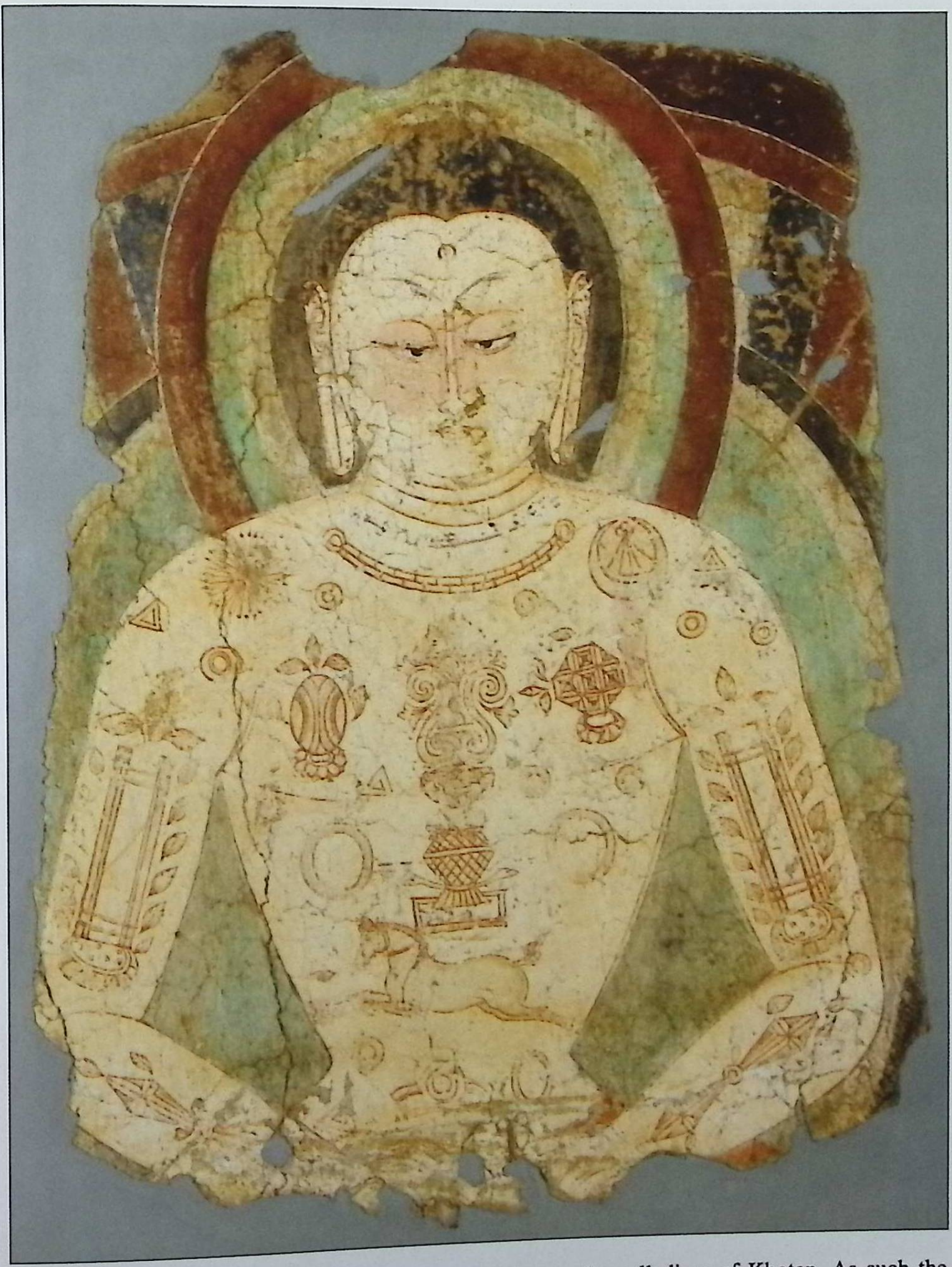
The couple to the left of the Buddha are the Prince with his Princess. He is perhaps the younger brother of the King on the right, as he wears a coronet to indicate his royal descent. Ajiṇṭhā Cave 1.



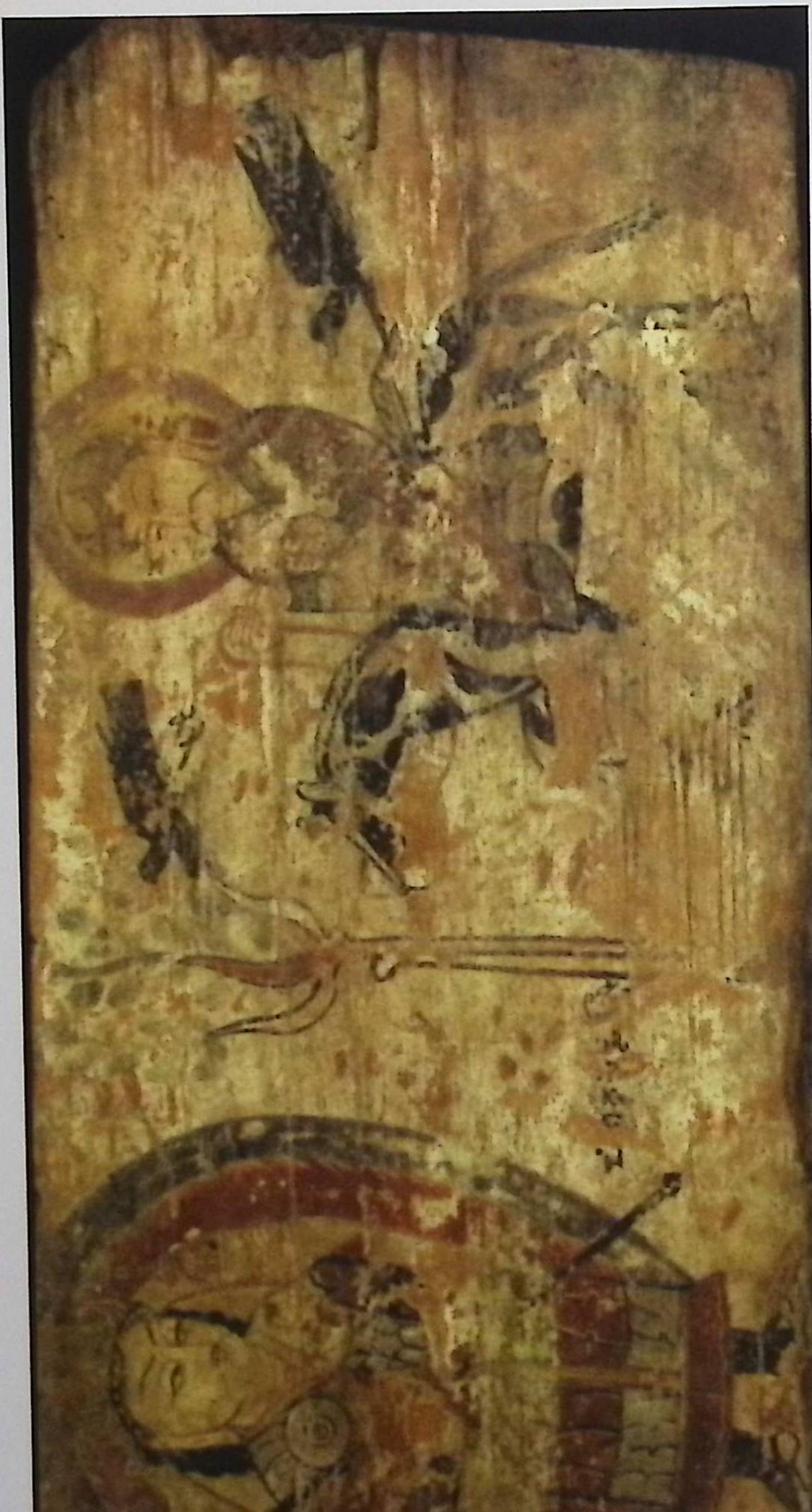
Patriarch Drukpa Kunley of Bhutan (1455–1529). It is strange that he does not wear the robes of a rinpoche, has an antelope skin on the left shoulder, has long hair, and wears big ear-rings like the Nātha yogins. In the Mahāvastu, Lord Buddha explains his dharma to Kātyāyana as *mauneya*, that is of the *muni*'s. What is the relation of the Vinaya rules to the *mauneya* tradition of the yogins? (see p.43)



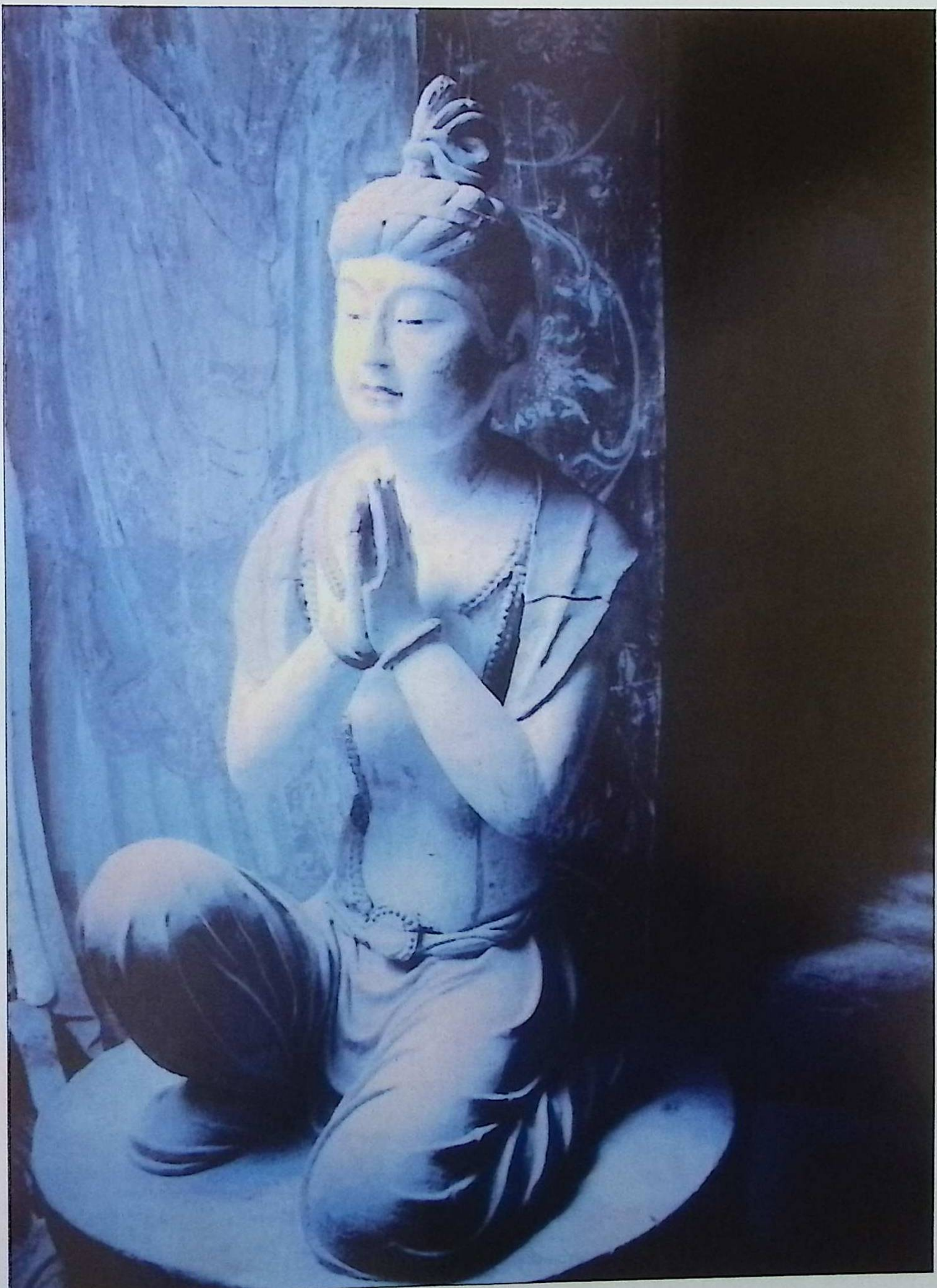
Bodhidharma was the youngest son of the king of Hsiang-chi/Kanchi, the Pallava capital, and a follower of Prajñātāra's eminent line.
National Treasure of Japan, ca.1271 AD.
Colophon by Lan-ch'i Tao-lung.



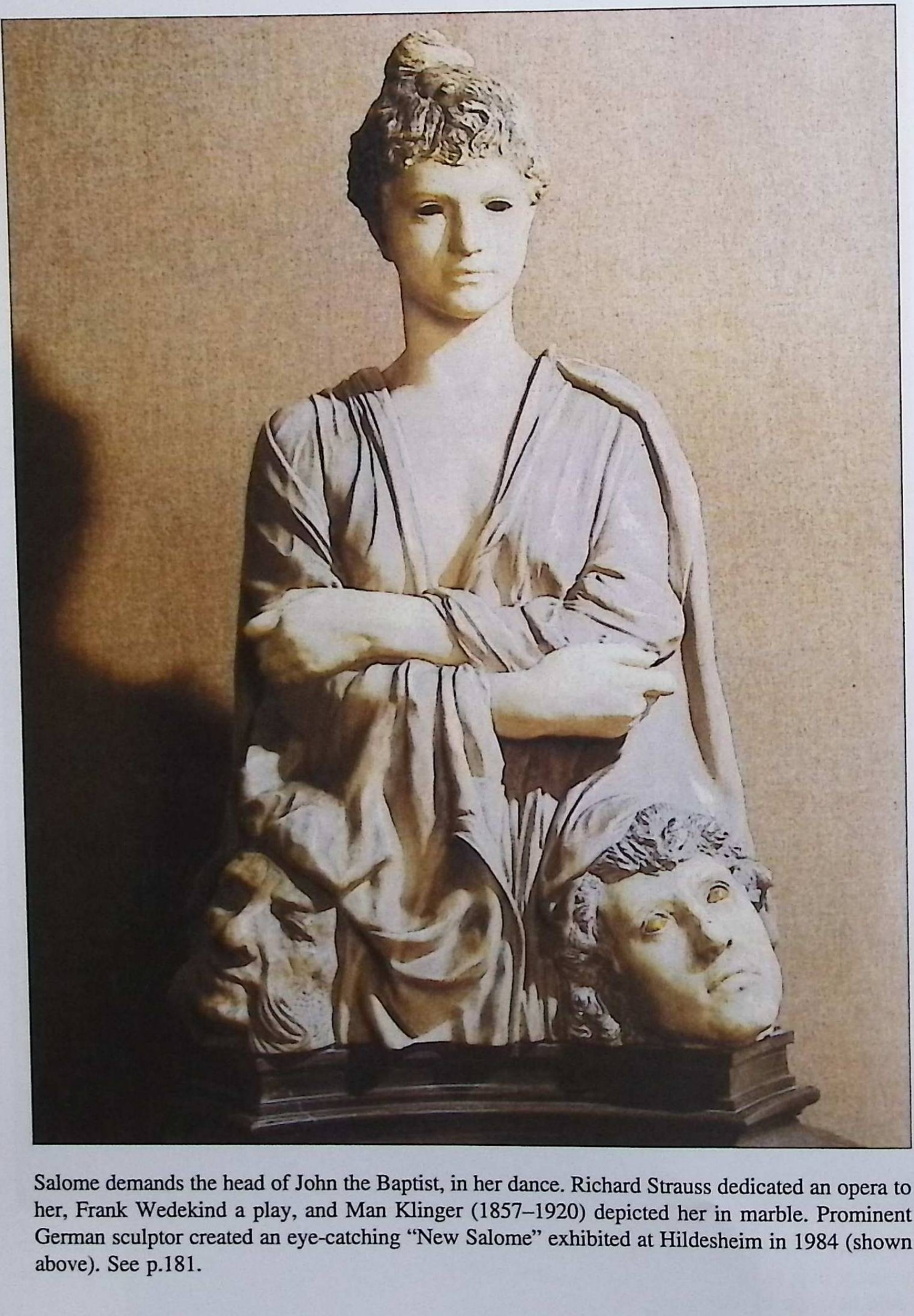
Rocana, the main Buddha of the Avataṁsaka, which was the palladium of Khotan. As such the Avataṁsaka was taken to China twice from Khotan, to prevent imperial cataclysms: first in 422 AD and a second time in 699 AD. Empress Wu Tse-t'ien herself took part in its translation by Śikṣānanda and wrote an imperial preface (see p.104).



Vaiśravaṇa, Maheśvara (represented by the Trident/Triśūla) and Aparājita (Mithra Invictus) as the three guardians of Khotan (see p.110).



The above is an example of a votive image of a deceased dear one, who sits in eternal devotion to the deity in a *secular* posture and in añjali mudrā. If he had been an attendant Bodhisattva, he would have sat in padmāsana (see p.112).



Salome demands the head of John the Baptist, in her dance. Richard Strauss dedicated an opera to her, Frank Wedekind a play, and Man Klinger (1857–1920) depicted her in marble. Prominent German sculptor created an eye-catching "New Salome" exhibited at Hildesheim in 1984 (shown above). See p.181.

2. AJIṆṬHĀ AND TRANS-GANDHARA

The local pronunciation of Ajanta is Ajiṇṭhā and M.N. Deshpande related it to Ajitañjaya a place in the Mahāmāyūrī. He thought that the full ancient name was Ajitañjaya-sthāna, from which Ajiṇṭhā is an "easy derivative" (Ghosh 1967:15, n.3). Ajita is Maitreya or Mithra Invictus of the Mithraic tradition. Maitreya sits in bhadrāsana with both legs hanging down the seat. This posture had been termed *pralambapāda* by Coomaraswamy and is not attested by any text. Both Sanskrit and Tibetan texts have the term *bhadrāsana*. Bhadra means Bactria. Ajiṇṭhā has a number of Buddhas sitting in bhadrāsana, who are Maitreya, though they have not been identified as such. The main deity of the caityagṛha of cave 26 is Maitreya. It must have been endowed richly by NW merchants and as such its ornamentation had been carried out in meticulous detail. A colossal sculpture of Buddha in parinirvāṇa delineated with subtle feeling is a masterpiece of this cave 26. It represents the Mahāparinirvāṇasūtra which was popular in Central Asia. The Nirvāṇa school had great influence as far as East Asia. This sutra has a unique rule permitting lay persons to be armed to accompany and protect wandering monks, while it is illegal in the Vinaya (BrE 2015:1.168). This rule must have given rise to armed guards to accompany monks who wandered afar, and the guards could also be commissioned by caravans of merchants. Ajiṇṭhā was on the trade route from the NW. TransGandharan Buddhists were devoted to Maitreya and the Nirvāṇa school played a central role. They could have commissioned cave 26 with Maitreya as the central icon of the caitya, along with a colossal sculpture of Buddha in nirvāṇa. A number of sculptures of Maitreya are found in Ajiṇṭhā, e.g. in a niche to the left of the entrance of cave 19 (Ghosh 1967, pl.E), in a shrine of cave 16 (Weiner 1977, pl.35) and in a shrine of cave 22 (ibid., pl.57). So far they were not identified as such, and there was no reason to associate Ajita (= Maitreya) with Ajiṇṭhā.

The connection of Ajiṇṭhā with TransGandhara is attested by the representation of Iranians in the murals, e.g. in the Mahā-umagga jātaka in cave 16 (Singh 1965:108). A ceiling decoration of cave 1 shows an Iranian enjoying his drink with three ladies and two attendants (Ghosh 1967, pl.XLI). The ceiling decoration of cave 2 again shows two Iranians drinking (ibid., pl.XLIII). Cave 17 shows Lord Buddha preaching to a large congregation, which includes an Iranian with his typical cap and beard (ibid., pl.LXXIV).

The *names of Buddhist monasteries* ended in (i) *vana* as in Jetavana and Veṇuvana, (ii) *ārāma* 'orchard', and (iii) *ṣaṇḍa* 'wooded and rugged defiles in the splendour of nature'.

Hsüan-tsang consistently uses the terms saṅghārāma for a monastery. It was the prevalent term at his time. *A Critical Pali Dictionary* 2.173 translates *ārāma* as monastery itself. Meditation had to be in the pleasing surrounds of mountains, caves, beaches, forests, and hermitages. Thus both *vana* and *ārāma* refer to the natural ambience of luxuriant vegetation. Gopā, the 54th kalyāṇamitra in the Gaṇḍavyūha, uses the verb *ramāmi* in the sense of *ārāma* 'pleasure, delight', the second element of saṅghārāma. It is usually combined with *rata* in Pali e.g. *dhammārāma dhammarata* 'finding delight in the Dhamma'. Pali Vinaya 3.49 speaks of *pupphārāma* and *phalārāma* 'a park with flowers and an orchard with fruits'. It acquired a special sense as a park or orchard given to the Saṅgha for the monks where they could meet, hold discussions about sacred matters, a meeting place for recreation and religious gatherings.

Fa-hsien visited the city of He-lo on the borders of Nagarahāra where the flat bone of Buddha's skull was deposited in a stupa (Legge 1886:36). Hui-li calls it Hidda "the city of the Buddha's skull-bone" (Li 2005:59, Beal 1884:1.95). Jules Barthoux who excavated this site in the 1930s called it Hadda. Mr. Mohammad Yunus the nephew of Frontier Gandhi told me that it is not pronounced Hadda, but Handa. Handa is a common family name in Panjab. Angel is written *aggelos* in Greek, where duplicate *gg* is pronounced *ng*. Likewise double *dd* in Hadda represents *ṇḍ*. Handa is a corruption of Ṣaṇḍa, where the initial sibilant *ṣ* has become *h* in Iranian. The names of prominent vihāras in the NW end in *ṣaṇḍa*. Hadda (pronounced Handa) preserves the memory of this appellation till our times.

I-tsing narrates the life of master Hui-lun of Silla (Korea), whose Sanskrit name was Prajñāvarman (Chavannes 1984:79 § 41, Lahiri 1986:47). He stayed in the monastery of the monks of Tukhāra belonging to Uttarāpatha (TransGandhara). It had been constructed long before by the people of Tukhāra for the monks of their country. This monastery was very rich, with abundant supply of neccessities, and great opulence. It surpassed all other monasteries by the donations it received and the amenities it possessed. Its name was Gandhāra-ṣaṇḍa. Hui-lun acquired a sound knowledge of the Sanskrit language here, and studied the Kośa in depth. When I-tsing went, he was there, about forty years of age.

MW translates *ṣaṇḍa* as 'a group of trees or plants, wood, thicket', and says that it occurs only at the end of a compound word, as in *vana-ṣaṇḍa* 'wood, copse' (Mahābhārata) and *vṛkṣa-ṣaṇḍa* 'grove' in the Kāśikā commentary on Pāṇini 4.3.38. *Ṣaṇḍa* becomes *ṣaṇṇa* in the Gaṇḍavyūha. The assimilation of *ṇḍ* to *ṇṇ* is found in the NW Prakrit of the Dutreuil de Rhins ms (Senart, *JA* 1898:212). Śākya-kanyā Gopā of Kapilavastu says that she roams in a forest grove of trees humming with the music of various birds, without any suffering and in delight (*nānā-dvij-onnādita-vṛkṣa-saṇṇe vane viśokā muditā ramāmi* Gvy.408.4). Gopā had realised *dharmameghā* the tenth stage of *pariṇāmanā* meditation, was the wife of Buddha in a past life, and symbolises the inseparability of knowledge and compassion. The word *saṇḍa* occurs in Pali as *Jambusaṇḍa* 'rose-apple grove' for Jambudīpa 'India' in Suttanipāta 552 = Theragāthā 822.

Ajiṇṭhā was frequented by merchants from the NW whose main Buddha was Ajita Maitreya (Mithra Invictus in Mithraism), and the names of their monasteries ended in *ṣaṇḍa*. They seem to have named Ajiṇṭhā as *Ajita-ṣaṇḍa* which developed into Ajiṇṭhā the local name in Marathi.

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3. PADMAPĀṆI (?) OF AJIṆṬHĀ

(see plates on pages 21–24)

The sanctum of cave 1 of Ajiṇṭhā is 20 feet square with a colossal image of Buddha in dharmacakra-pravartana-mudrā of preaching scooped out in *alto relievo*. He sits on a pedestal marked by a cakra between two deer referring to Mṛgadāva. The flagrant secular aspect of the paintings and the gorgeous pillars in the interior of the cave, the hypostyle veranda at the entrance of the cave, and overall harmonious proportions give it a palatial feel. It is virtually a palastial cave done in superb workmanship, which raises a question about the stone masons. Were Iranian stone-carvers invited?

Debala Mitra 1956:12 dates the cave to the first half of the 6th century. "Though there is no inscription to give an absolute date to the cave, it cannot be far removed in date from the Ghaṭotkacha cave near Janjala, which contains an inscription of Varāhadeva, minister of Harisheṇa (*circa* 475–500), as they closely resemble each other in general plan and decorative details. On stylistic grounds it seems to be a little earlier than Cave 2, which has painted inscriptions dating from the first half of the sixth century." According to Rowland 1963:7 the decorations of this cave were done during the reign of Pulakeśin II who died in 642 AD. He was the fourth king of the Cālukya dynasty and ruled from 609–42. He repulsed the invasion of Harṣavardhana in 620 AD His conquests included Gujarat, Rajputana, Malwa and Vengi (between the Krishna and Godavari rivers). His power was felt as far as South India. In 609 he defeated the Pallava king Mahendravarman. He sent an embassy to Khusrau II in about 609. He received an embassy from Persia in about 625–26. Cave 1 shows the reception of this embassy by Pulakeśin II. The Persians must have been a formidable presence for diplomatic reasons as well as for trade. A bacchanalian scene with decorative motifs on the ceiling points to the drinking of wine from Persia.

The Buddha is flanked on the right by a person who holds a blue lotus or *nīlotpala*. Nīlotpala was highly admired in Persia and the word itself was adopted as *nīlofar*, which became *naynūfar*, *naylūfar* in Arabic and *nenuphar* in Mediaeval Latin. It is a common name of ladies in Iran to this day. Does the blue lotus indicate a visible presence of Persians, including ladies who used to serve wine.

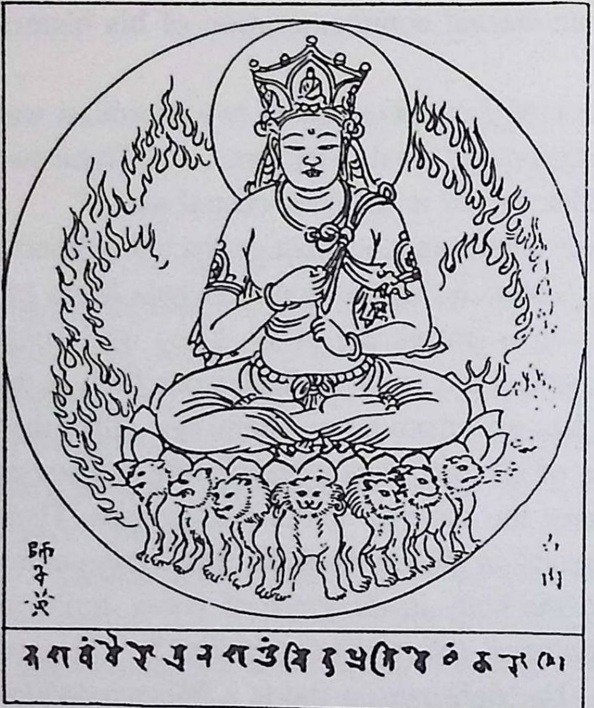
Khusrau II (ruled 591–628) seized Jerusalem in 614, wanted to subjugate Byzantium, rule China and the world. He was murdered by his sons. He had inherited the glory of King Khusrau I (ruled 531–79) who was famous for the translation of Indian works into Pahlavi, such as the Pañcatantra the prime mirror for princes. The Avestan alphabet and the final redaction of the 21 divisions of the Avesta were done during his reign. His pomp and glory can be seen in the immense size of the *aivān*, a central arch of Taq-i Kiara in Ctesiphon. Cave I with its classical perfection of construction and ornamentation, and the scene of the Persian embassy at the very entrance of the cave point to the grandiloquent descriptions of Sasanian glory that must have inspired King Pulakeśin to create a grand cave as an eternal commemoration of his historic victories on the battlefields across the whole of India.

Rowland 1963:10 says that "the principal decoration of Cave I consists of two enormous wall panels at the back of the hall, representing manifestations of Avalokiteśvara ... ... These two painted figures form a trinity with the sculptured Buddha carved in the deep central niehe."

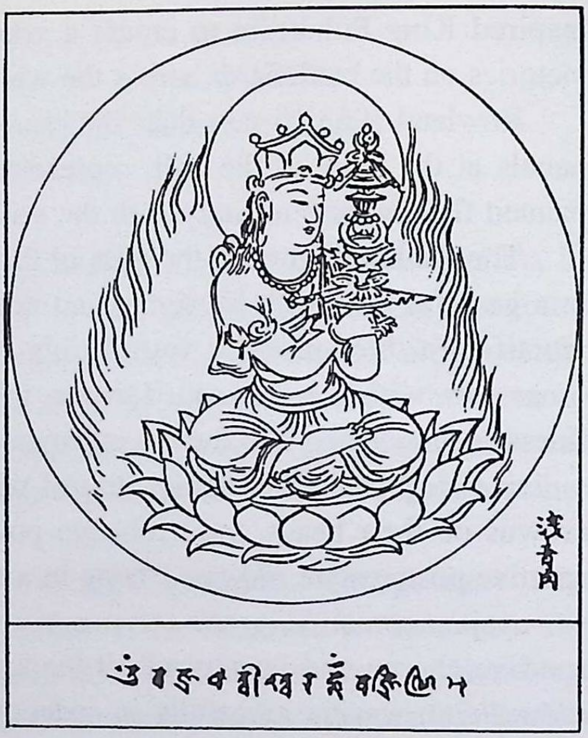
The flanking figure on the right of the Buddha holds a lotus and the other on the left is leaning in a graceful pose with his right hand holding a red (?) lotus in kaṭaka mudrā. Debala Mitra has identified a three-pronged vajra in his left hand, which is not visible at all. They wear royal ornaments, with graceful coiled tresses falling on one side. Their body of diaphanous flesh in the finesse of modelling and the sweet expression on the face give them a royal ambience rather than a divine elegance. Their bodies draped with necklaces of all sorts, with extravagently sumptuous crowns on their heads and tribhaṅga posture they have the majestic nobility of princes. Their sportive postures are *līlā-tanu* 'body in a sportive pleasure' in the words of the Bhāgavata-purāṇa or *vayopapannaṁ līlāṅgaṁ sarva-ratna-samanvitaṁ* 'the body in the grace of youth, limbs in sportive charm, and jewelry of all kinds of precious stones' (Mahābhārata 13.79.22). They are *līlāvadhūta*, waving gracefully in seductive abandon. The right person sports a *līlāravinda/līlā-kamala* 'lotus of dalliance'. In Pali texts *līlā* is often coupled with *vilāsa*. They seem to be two princes flanking their deceased father who has been deified as the Buddha.

A Bodhisattva never wears a crown, nor does Śākyamuni. It is only the transhistoric Buddhas like Amitābha, Vairocana and others who have a crown in their sambhoga-kāya form, as contradistinguished from their nirmāṇakāya form as a monk, and addorsed by a vajra in their dharmakāya. As an example, Vairocana is being illustrated here from the Ṛtasaṁhāra Gobu-shingan of Śubhākarasiṁha (637–735) of Nalanda, the earliest known iconographic manual and duly signed by him (*deyadharmoyaṁ āryaŚubhākarasiṅhasya*). The three epiphanies of Vairocana are illustrated on page 36.

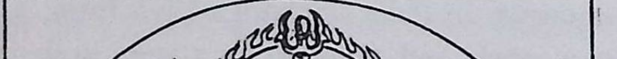
The two flanking figures are not Bodhisattvas, but princes flanking their father. Their sumptuous crowns show their imperial magnificence. Both of them are accompanied by their consorts. To the left of the Prince with the Blue Lotus is a dark princess with a crown and holding a lotus. She has exquisite limbs and a serene expression of a queen. She stands to the left of the Prince, as the wife always sits or stands to the left of her husband. She is the *vāmāṅgī* (*vāma* 'left'). Madanjeet Singh 1965:54 and Behl 1998:68 give a clear illustration of the Prince and the Princess. This has been overlooked in all earlier discussions, as the projection of Padmapāṇi had become a compulsive ritual to hail the aesthetic beauty of the cave. Earlier publications seem to have excluded her on purpose. A dark princes wearing a crown is seated on the left of the other prince with a red (?) lotus. She seems to be his consort with her royal features. The presence of queens of both the princess confirms that they are not Bodhisattvas. A Bodhisattva does not have a consort.



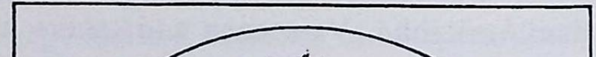
Vairocana in sambhoga-kāya (Gobu 1)
He wears a crown



His consort Vajradhātvīśvarī (Gobu 39)
She also wears a crown



Vairocana in dharma-kāya (Gobu 72)
Addorsed by a vajra



Vairocana in nirmāṇa-kāya (Gobu 105)
As a monk

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4. BUDDHISM AND THE NORTHWEST

1. Buddhism underwent a qualitative change in the NW or Udīcya region of India. The several cultural strands dominating the area were integrated into Buddhism and new forms emerged. This can be seen in the traditions enshrined in Mahayana sutras.

The Mahayanists professed that their scriptures, parallel to the Theravāda Tripiṭaka, were recorded in course of a council immediately after the nirvāṇa of the Buddha. According to this legend, as five hundred arhats assembled at Rājagṛha under the presidency of Mahākāśyapa to hear the recitation of the Dharmavinaya from Ānanda and Upāli, a multitude of Bodhisattvas went to the mythic mount Vimalasvabhāva, to the south of Rājagṛha, to compile the Mahayana sutras. Samantabhadra presided over this council, while Mañjusrī recited the Abhidharma, Maitreyạ the Vinaya and Vajrapāṇi the Sutras. Some think that Ānanda, doubling himself, also participated and supplicated Vajrapāṇi to recite the Mahayana sutras. This legend is mentioned by Nāgārjuna in the Mahā-prajñāpāramitā-śāstra (T 1509), Tarkajvālā, Haribhadra and the Tibetan historians Bu.ston and Tāranātha (Lamotte 1954:383).

All the four bodhisattvas associated with the Vimalasvabhāva Council seem to belong to the cultural matrix of the NW, especially Bactria (also termed Tukhāra):

Samantabhadra: Does Bhadra refer to Bactria?
Mañjuśrī: a Tokharian word corresponding to Sanskrit kumāra 'prince' (Getty 1927:110).
Maitreya: from Mitra = Iranian Mithra. The paradise of Maitreya is Tuṣ-ita a variant of Tuṣ-āra.
Vajrapāṇi: a transformation of Zeus, the bearer of the thunderbolt.

Does Samantabhadra represent the integration of the cultural plurality of the Bactrian region with the Tokharian Mañjuśrī, the Iranian Maitreya (Mithra), and the Hellenistic Vajrapāṇi (Zeus)?

2. The new developments had responsive beats in the Mahāsāṅghika sect and subsects, as well as other heterodox developments. The emerging Udīcya formulations passed on to other parts of India through trade. The merchants, among whom were Yavanas, transmitted the new ideas to the Sātavāhana empire, which comprised Western India and the Andhra region. The very terminology of Uttarāpatha and Dakṣiṇāpatha points to the close nexus between the two remote regions of India. Uttarāpatha was the NW, Dakṣiṇāpatha was Western India and Andhra.

3. The Sātavahanas themselves may have been Sārthavāhanas, or caravan merchants. What is the etymology of the name Simuka, the first Sātavāhana king? The close connections of the Sātavāhanas with the North are proved by the Suhṛl-lekha of Nāgārjuna an epistle addressed to a Sātavāhana king. Nāgārjuna was a native of Ṣaḍarhadvana (mod. Harvan) in Kashmir. The legend goes that a nāga king became friendly to Nāgārjuna, took him to his palace in the bottom of the sea, took out profound and obscure sutras from seven precious coffers and presented them to him

(Paramārtha). He also offered a marvellous necklace to Nāgārjuna, who presented it to the Andhra king Sātavāhana the master of the three oceans (Harṣacarita)

Sātakarṇi, can be sārtha-karṇi 'leader of a caravan'.

Pulumayi and Puloma in the names of Vāsiṣṭhīputra Śrī Pulumayi (AD 131–55) and of Śivaśrī Puloma (AD 155–62) may be compared with Turamāya/Tulamāya (= Ptolemy) in the 13th Rock Edict of Aśoka.

4. Lamotte (1954:386ff) has discussed at length the two traditions about the origin of Mahayana in Southern India and Northern India. In the South the centre of Mahayana was the region of Andhra, especially Amaravati (Dhānyakaṭaka, Dharanikot) and the mountain Śrīparvata near it. The Srilankan Nikāya-saṅgraha speaks of Śrīparvata as Vajraparvata. Lamotte has discussed at length the evidence in the major sources of Tāranātha, and Mahākaruṇā-puṇḍarīka, of Nāgārjuna's connections with the Sātavāhana king with geographical indications of the north, and statistics of monasteries in the former Kushan empire. The evidence points to the NW as the fortress of Mahayana. Nāgārjuna lived in the region of Huṣka, Juṣka and Kaniṣka (Rājataraṅgiṇī 1.173) at Ṣaḍarhadvana (modern Harwan in Kashmir). During the time of Fa-hsien (5th century) Mahayana flourished in the North-West and central Asia. In the 7th century Hsüan-tsang gives the following statistics of Mahayana and semi-Mahayana monasteries and monks:

1. Ancient Kushan state	2,028 monasteries	65,380 monks
2. Eastern India	183 monasteries	27,750 monks
3. South India	310 monasteries	26,300 monks

Mahayana flourished more in the NW than in other parts of India. South India had more Mahayana establishments than Eastern India. Continuous and intimate commercial relations between the NW and South India must have been responsible for the predominance of Mahayana in the South.

5. A large number of images in bhadrāsana are found in the Sātavāhana empire, which was frequented by merchants from the NW. The possibility of a NW origin of the Sātavāhanas cannot be ruled out. The bhadrāsana images are of Maitreya, who was popular in the NW. The first documented colossus of Maitreya was at T'o-li (Darel). It is described by Fa-hsien (AD 400): "In this country there was formerly a Lo-han who, using his divine power, carried a clever artisan up to the Tushita heavens to observe the height, complexion, and features of the Bodhisattva Maitreya, so that when he came down he might carve an image of him in wood. Altogether he made three journeys for observation and afterwards executed an image eighty feet in height, the folded legs of which measured eight feet across. On fast-days it always shines with a brilliant light. The kings of near countries vie with one another in their offerings to it. From of old until now, it has been on view in this place" (Giles 1923:9).

3 Nov 1986

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5. A PREDECESSOR BUDDHA OF BAMIYAN

Four Tathāgatas. Śākyamuni is the fourth Tathāgata in the *mauneya* tradition. Mahāvastu (Mv) 2.401.7 mentions three predecessor Buddhas (*purimā Buddhā*): Krakucchanda, Kāśyapa and Konākamuni:

> येन ते पुरिमा बुद्धा मृदुमार्गेण प्रस्थिता।
> तेन त्वं प्रणतो वीर अद्य बुद्धो भविष्यसि॥
> क्रकुच्छन्दो भगवां बुद्धो मुनि कोनाकसाह्वयो।
> काश्यपो भगवां बुद्धो भवां प्येतेन प्रस्थितः॥
> येन गतो क्रकुच्छन्दो कोनाकमुनि च काश्यपो।
> एतेन त्वं गच्छ वीर अद्य बुद्धो भविष्यसि॥
> यथा तृणानि गृह्णासि यथा याचसि स्वस्तिकं।
> यथोपेसि महीमण्डं अद्य बुद्धो भविष्यसि॥

Their spellings and lineal sequence varies in the Mv itself. Krakucchanda occurs only in Buddhist texts. Its etymology invites study. Tibetan translates it as *Ḥkhor.ba.ḥjig*, *Log.daṅ.sems*, *Log.pa.daṅ.sel*. They mean 'one who prevents the transmigration (*ḥkhor.ba* 'saṁsāra', *log* 'return') of beings, that is, one who leads sentient beings to nirvāṇa. This name does not occur anywhere in non-Buddhist literature. Tibetan has taken *°chanda* as *°chinda* from the root *chid* 'to cut off, to annihilate, break, etc'. *Chanda* means 'pleasing, alluring', or 'praising' in the Ṛgveda 6.11.3 (Nighaṇṭu 3.16). It can be the thematised form of *chandas* used in Pāṇini for the Vedic language, and thus may stand for *muni* 'sage', as the first four Tathāgatas develop the *mauneya* tradition. Mahāvyutpatti 91 has the variant spelling *Kakutsunda*.

A stupa was erected in the time of Kāśyapa at Balkh (Beal 1884:1.48). The Kāśyapīya are one of the five schools in Udyāna (ib.121). Kāśyapa held his religious assembly at Rājagṛha (ib.153). He awaits the advent of Maitreya at Mount Kukkuṭapāda. He was born in old town 16 *li* to the northwest of Śrāvastī (Beal 2.13). The old name of Kashmir was Kāśyapapura, which occurs in Hekataios as *Kaspápuros*, and *Kaspaturos* in Herodotus (Beal 1.148). The presence of the Kāśyapīya school in Udyāna indicates a relationship of the NW and Buddhism.

The name of Konāka has been spelt in a number of ways:

Konāka : Konāka-nāma, Konāka-sāhvaya, Konāka-muni, Konāga-muni (-muni is a later form) Konāka-mana (in Aśokan inscriptions), Koṇāga-mana in Therīgāthā 518.
Kanaka : Mmk. 130.4, *Kanakādyais tathāgatair* Laṅk 365.1
Kanak-āhvaya LV 281.14, 283.17
Kanaka-muni Mv 1.294, 1.318
Bhāna (or Bhāma) Kanakamuni Mv 1.294

The uncertainty of the name can be seen e.g. in the Laṅkāvatāra-sūtra 29.1, 142.14 Konāka-muni, 141.9 Kanaka-muni, 365.5 Konaka. The Mañjuśrī-mūla-kalpa has *Kanakādyais Tathāgatair* on p.130.4, but Kanaka-muni (v.l. Konāka-muni) on p.426.9. The tradition had forgotten the meaning of the name and was wavering in its orthography.

The Nigāli Sāgar Pillar Inscription says that Aśoka enlarged the stupa of Buddha Konākamana in the 14th year of his anointment and worshipped it in the 20th year of his anointment (Hultzsch 1925:165). Nigāli Sāgar is a large tank in the Nepalese Tarai, about 13 miles NW of Rummindeī, and about 7 miles NW of Piprāvā in the Basti district. The ending °*vā* of Piprā*vā* can be compared to Pakhtun-*hvā*.

Hsüan-tsang mentions an old capital where Buddha Kanakamuni (Chin. *ka-no-ka-mou-ni*) was born. To its north was a stupa in front of which stood 20 feet high stone pillar with a lion on top built by Aśoka and inscribed by him (Beal 1884:2.199, Watters 1905:2.5–7, 313).

Mahāvastu 1.294.20 has Māma-Kanakamuni (v.l. Bhā° in mss C and B). The Index 3.563 has Bhāna-Kanaka(?). This verse speaks of three Buddhas preceding Śākyamuni: Vipaśyin, Krakucchanda, Māma-Kanakamuni. In Mv 2.300.4 Krakucchanda, Konāka and Kāśyapa precede Śākyamuni: *Konāka-nāmo mahādakṣiṇīyaḥ bhuñjitva bhaktaṁ vraji bodhimaṇḍaṁ*. Mv 2.336.8 has *Konāka-namo*. Mv 1.318.13 *etasmin Ānanda pṛthivī-pradeśe trayāṇāṁ tathāgatānām arhatām samyak-sambuddhānāṁ niṣadyā abhūṣi.bhagavato Krakucchandasya, bhagavato ca Kanakamunisya, bhagavato ca Kāśyapasya*. In it Krakucchanda, Kanakamuni and Kāśyapa precede Śākyamuni. No variant reading of Kanakamuni has been recorded in this passage.

Koṇāgamana (°nā) is the second Buddha in Pali texts. He lived in three palaces of Tusita, Santusita and Santuṭṭha. On his birthday gold fell all over Jambudvīpa, hence he was called Kanakāgamana. Koṇāgamana is its corrupt form according to the commentary on the Buddhavaṁsa (Malalasekera 1937:1.682). Tusita and °tuṭṭha in the name of the palaces may refer to Tuṣāra or Tokhāra.

Lalitavistara 281.14 speaks of the resplendence of Kanakāhvaya alongwith that of Krakucchanda and Kāśyapa: *Krakucchande yatha ābha dṛṣṭa, rucirā dṛṣṭā ca Kanakāhvaye, yadvat Kāśyapi dharmarājam anaghe dṛṣṭā prabhā nirmalā | nissaṁśayaṁ vara-lakṣaṇo hitakaro utpanna jñānaprabho yenedaṁ bhavanaṁ virocati hi me svarṇa-prabh-ālaṅkṛtam* ||

In a subsequent passage (283.16) they show the way (*mārga*): *mārgás cāpi yathā viśodhitu surair yenādya tvaṁ gacchase eten-āgatu Krakucchandu bhagavān Kanakāhvayaḥ Kāśyapaḥ*.

The Mahāmāyūrī-vidyārājñī p.250 says that it was proclaimed by Kanakamuni: *iyaṁ cānanda Mahāmāyūrī vidyārājñī Kanakamuninā samyak-sambuddhena bhāṣitā cābhyanumoditā ca* || *tadyathā* ||

Edgerton believes that Koṇāka or Koṇāga is the original form. Bhāma (v.l. Māna, Māma) is prefixed to the name only in one passage (Mv 1.294.20). Bhāma prefixed to the name of Konāka is a correct reading. Māna (मान) and Māma (माम) are misreadings of भाम where the top of the letter has been covered by a topline (म) and it has become माम. The left upright stroke of म has been missed and it has become न in मान. Bhāma is Bamiyan. Bamiyan was a Tocharian speaking area according to Hsüan-tsang. The first element in Konāka is the Tocharian word *koṁ* 'sun'. The *nā* can be accounted for by its declined forms: loc.sg. is *konaṁ*, instr.sg. *konyo*, dat.sg. *konac*. The final vowel is dropped in Tocharian: *bhājaṁ* for Skt. *bhājana*, *avataṁ* for *avadāna*, *maṇḍal* for *maṇḍala*, *Madhyadeś* for °*deśa*. The anusvāra stands for °*n* in Tocharian, for °*m* in Sanskrit and for °*ng* in Old Javanese. When the correct form was forgotten, the name was simplified as Kanakamuni.

As Konāka is from Tocharian *koṁ* 'sun' (loc. sg. *koneṁ*, dat. sg. *konac*), likewise *mana* is Tocharian A *mañ* 'moon' thematised as *mana* for declension in Sanskrit. Sūryacandra is the name of a person in Kathāsaritsāgara. The sun and moon were symbols of royal power in Central Asia. Bamiyan was a Tokharian-speaking area and a Tocharian name was but natural, as Konākamana belonged to Bamiyan.

The Laṅkāvatāra-sūtra distinguishes the two main paradigms of the sanātana (Hinduism): Devayāna and Brahmayāna. Deva is consistently used by Hsüan-tsang for Hindu (temples). Devayāna is the Vedic tradition of ritual and Brahmayāna is the Upaniṣadic tradition of contemplation on abstract Brahman (neut). The three Buddhas belong to the latter way of Brahmayāna which has been given a new name *Mauneya*. Muni in Konākamuni alludes to the tradition termed *mauneya dharma* in the Mv. Śākyamuni termed it *bodhi* and became a Buddha, though the earlier term *muni* survived in Śākyamuni. The icons of Śākyamuni do not show his head shaven, nor does he wear the apparel of a monk. His hair are tied up in an uṣṇīṣa and his robes belong to the *mauneya* tradition of yogic meditators. The uṣṇīṣa and robes like Śākyamuni were worn by Nātha yogis, who came to visit my father at Lahore from their main center in Peshawar (see plate on p.25).

The NW played a major role in the evolution of Buddhism and Konāka being from Bhāma (Bamiyan) is paralleled by Dīpaṅkara who is the Buddha of the Past, as Śākyamuni is of the present, and Maitreya is of the future. The Three Buddhas of the three times (tri-samaya) can be seen as large images in Chinese monasteries. Dīpaṅkara was born in Rammavatī which is called Dīpaṅkara-nagara in Cūlavaṁsa (ed. Geiger 39.51). In Pali texts, Ramma, Rammaka and Rammavatī is the birth-place of Dīpaṅkara and Koṇḍañña Atideva. Āryasthira translated the Ramyaka-sūtra into Chinese in AD 388–407. It is the earliest translation of the Gaṇḍavyūha, where *gaṇḍa* means 'supreme'. Ramyaka became Lamghān or Lamḳān: Lamgh-/Lamḳ = Ramyaka and the ending -an is a toponymic suffix in Iranian (as in Ir-an, Tur-an). Bamiyan is situated in the Lamḳān valley. Babar speaks of the beauty of the forested hill-sides of Lamghān and of the fertility of the valley in the Babarnama. Thus the name Ramyaka and Rammavatī (in Pali) are apt designations of the valley. Likewise Bamiyan (*bhāma* 'light') is the fantasy of light where once minds sought to contemplate on the transfinites of illumination. See details of Bamiyan in my *Cultural Horizons of India* 6.32–51, *Buddhism: Art and Values* 157–66, *The Buddhist Cosmopolis* 109–12.

It is interesting that the pre-Śākyamuni tradition is located in the NW region. Prof. Sylvain Lévi said at a session of the Société Asiatique de Paris that Mañjuśrī is a Tocharian word, but unfortunately no details are available. Konāka is related to Tocharian word *koṁ* or *kauṁ* 'day, Sun', *koṁñkät* 'Sun'.

The hair of Śākyamuni are tied as a top-knot like Śaiva yogins. Jaṭā are hair twisted together as worn by Śaiva ascetics (Pāraskara-gṛhya-sutra 2.6, Manu-smṛti 6.6, Mahābhārata). *Jaṭājūṭa* are long tresses of hair twisted on top of the head, a term applied to the hair of Śiva as well as his yogins (MW from Kathāsaritsāgara 1.8). Jaṭāṭaṅka is a name of Śiva (MW). Buddhism gave the new term uṣṇīṣa to the top knot of Lord Buddha, to contradistinguish it from the Śaiva tradition. There are striking Śaiva parallels in the life of Lord Buddha, like the elephant in his birth who is Gaṇapati worshipped by Māyādevī to beget a son. Māra-damana in his Bodhi reminds of the Smara-dahana of Śiva (Smara is Kāmadeva in the Buddhacarita). In the Gandhara sculptures Lord Buddha does not wear the three robes *(ticīvara)* of *antaravāsaka*, *uttarāsaṅga* and *saṅghāṭī* but the dress worn by Nātha yogins who came from Kabul and Peshawar to see my father in the 1930s at Lahore when Hindu traditions were alive in this region known as Udīcya. Udīcya Brahmins have a high ranking in the hierarchy of Brahmins. Yogācāra was founded by Asaṅga who was born in Puruṣapura (Peshawar) and visited Maitreya in his abode Tuṣita. Tuṣita is from Tuṣāra (Tokhara).

Seven Buddhas. The Mahāmāyūrī (p.227) has seven Buddhas including Śākyamuni: Vipaśyin, Śikhin, Viśvabhuk to Krakucchanda, Konākamuni and Kāśyapa. Seven is a solar number and it is derived from sun-worship that dominated the north-western region. Solar cults became the theogony of Maitreya (v.l. Maitraka from Mitra/Mithra) and of Amitābha (*amita* 'infinite' + *ābha* 'Sun').

aśokam āśritya jino Vipaśyī
Śikhijinaḥ puṇḍarīkasya mūle
śālasya mūle upagamya Viśvabhuk
śirīṣamūle Krakucchanda-brāhmaṇaḥ
buddhaś ca Konākamunī udumbare
nyagrodhamūle upagamya Kāśyapaḥ
muni Śākyapuṅgavaḥ aśvatthamūle
upetya bodhiṁ samavāpya Gautamaḥ
eteṣu buddheṣu ma[ha]rddhikeṣu
yā devatāḥ santi abhiprasannāḥ
tā devatā mudita-manā udagrāḥ
kurvantu śāntiṁ ca śivaṁ ca nityam||

As late as the 15th century, the patriarch Drukpa Kunley (Ḥbrug.pa.kun.legs) who lived 1455–1529 and blessed Bhutan is shown in the dress of a yogin and not a monk. He wears ear-rings (which were made of stone from Mount Hinglaj in Baluchistan), and both his shoulders are covered with a stole. He does not have the *tri-cīvara* of a Buddhist monk and his right shoulder is not bare as per Vinaya rules (see plate on p.25).

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6. TRANSIENT INTERREGNUM OF KĀCA *ALIAS* RĀMAGUPTA OF THE GUPTA DYNASTY

Etymology of the name. Kāca *alias* Rāmagupta had a brief interregnum between his father Samudragupta and his younger brother Candragupta II. The etymology of his name has been debated and remained doubtful. Fleet (1888.3.27, n.4) says that *kāca* ordinarily means "glass, crystal; the string of the scale of a balance; alkaline salt, black salt, wax, etc.", but it is used as the name of the rulers Kāca I and Kāca II in an inscription in the Ajanta caves.

The name of the second Gupta Emperor Mahārāja Śrī Ghaṭotkaca may be analysed as *ghaṭa* 'sign Aquarius' (*kumbha-rāśi*, Varāhamihira) + *utkaca* 'full blown' (Bhāgavata-purāṇa 3.23.38). In Pali *ukkāceti* means 'to enlighten' (Woodward 1952:368). *Ukkācanā* means 'enlightening, clearing up, instruction' in the definition of *lapanā* (*yā paresaṁ sammunnahanā ukkācanā lapanā* (Vibhaṅga 352). Kern compares Visuddhimagga 115 with Skt. *uddīpanā* in the same sense. In Vism 27 it is equated with *uddīpanā*. *Ukkācita* is 'enlightened, made bright (fig.), cleared up' in Aṅguttara-nikāya 1.72, 286 *ukkācita-vinītā parisā katamā*. The word *utkaca* 'full blown' occurs in the Bhāgavata-purāṇa 3.23.38 (MW). The Gupta emperors were *parama-bhāgavatas* and *utkaca* in the name Ghaṭotkaca seems to have been derived from the Bhāgavata-purāṇa. MW cites *kacā* 'beauty, brilliancy' from a lexicon. The Dhātupāṭha has three analogous roots, meaning 'to shine' *kac* (6.8), *kāc* (6.9) and *kañc* (6.10). Śabdakalpadruma (p.5) gives the etymology of Kaca as **कचते दीप्यते तपस्तेजसा**, from the root *kac* 'to shine' (*kac dīptau*).

Ghaṭa means Aquarius the eleventh sign of the zodiac. Its synonym is Kumbha which alludes to the *pūrṇa-kumbha* or pitcher full of nectar (*amṛta*), which if touched leads to immortal light (*pūrṇaḥ kumbho jñāna-rūpo hy amṛtaṁ Brahma-rūpakam*). According to the Purāṇic tradition, when the gods and demons churned the ocean together (*samudra-manthana*), a pot of amṛta emerged from the deeps. The demons stole the pot and ran off. The gods were worried if they drank it, they would become immortal. Garuḍa managed to spirit away the pot with its contents intact, to the delight of the gods. The Kumbha festival is celebrated till today every twelve years when the sun enters Aries and Jupiter is simultaneously in Aquarius (Kumbha rāśi). Thus ghaṭa of Ghaṭotkaca is associated with the churning of the ocean, which refers to the flourishing trans-oceanic trade of the Gupta dynasty with China, indicated by I-tsing's reference to the founding of the Cīna-vihāra by Śrīgupta. I have discussed India's trade with China in the Gupta period in 'Echoes of the Gupta idiom in Chinese art' in my book *Buddhist Intimations* 2017:189–207. Śrīgupta must have named his son Ghaṭotkaca in celebration of his historic development of India's prosperity by international commerce, and as an inspiration to his son to flourish it with vivacious vigour. This sparkling vibrancy of dedicated effort is conveyed by *utkaca* which means illuminating endeavour, leading to dazzling affluence. It reminds me of a Pali phrase in the

Tripiṭaka: *so imaṁ lokaṁ pabhāseti*, or a sentence often heard during the British Raj: Britain's prosperity depends on its exports. Emperor Śrīgupta ingrained in the very name of his son and successor that exports to lands beyond the seas are prosperity.

Kaca in the Deva-Asura battles. Kāca reflects the legend of Kaca the eldest son of Bṛhaspati the purohita of the gods in the Ādiparva of the Mahābhārata. The story runs as follows in Sörensen (1904:365): "§145 (Sambhavap.). Janamejaya said: How did Yayāti get Devayānī? Vaiśampāyana related: In the many battles between the gods and the asuras, the gods had for their purohita Bṛhaspati Āṅgirasa, and the asuras [had] Uśanas Kāvya (i.e. Śukra). As Uśanas, by his science sañjīvinī, restored the fallen dānavas to life, and Bṛhaspati was unable to revive the fallen gods, the gods prevailed upon Bṛhaspati's son Kaca to repair to Uśanas and conciliate him and his daughter Devayānī and learn the sañjīvinī. K. then repaired to the capital of Vṛṣaparvan, the king of the dānavas, and promising to practise brahmacarya for 1,000 years he was accepted by Uśanas as his pupil. Young as he was he, by singing and dancing and playing on instruments, etc., soon gratified Devayānī. After 500 years the dānavas, having discovered who he was, slew him, and one time hacked his body to pieces and gave it to wolves and jackals, another time they pounded it into paste and mixed it with the waters of the ocean, but both times Devayānī prevailed upon Uśanas to restore K. to life by the sañjīvinī, summoning him and saying, "Come." Then slaying him for the third time they burned the body and mixed the ashes with the wine (*surā*) which Uśanas drank. As Devayānī again asked her father to revive K., Uśanas said: "It is of no use, as he is always killed again; thou art always worshipped by the Brahman (i.e. the Veda, Nīl.), the brahmans, the gods including Indra, the Vasus, the Aśvins, the enemies of the gods and the whole world, therefore do not grieve for a mortal." As Devayānī said she would starve, Śukra imparted the sañjīvinī to K., who, though reduced to powder, remembered everything. K. then came out, ripping open the stomach of Śukra and then revived Śukra by the sañjīvinī. Uśanas declared that henceforth that brahman who would drink wine should be reckoned to have committed the sin of slaying a brahman. K. stayed with Śukra for 1,000 years (I.76). When K. was about to return to the gods Devayānī asked him to become her husband, and as he refused (saying that she was a sister to him) she cursed him, saying that his science should bear no fruit. K. again cursed Devayānī, saying that no ṛṣi's son should take her hand, and that his science should bear fruit, if not to himself, at least to him to whom he might impart it. Then he went to the abode of Indra, and the gods declared that he should become a sharer with them in sacrificial offerings."

Samudragupta could have named his elder son Kāca as a patronymic of Kaca to signify that prince Kāca would shine like Kaca the purohita of the Devas. He will bring glorious sheen to the dynasty. Both Kāca (√*kāc*) and Deva (√*div*) are from roots meaning 'to shine'. Inscriptions on three stone images of Jain Tīrthaṅkaras from Vidiśā say that they were made by Mahārājādhirāja Śrī Rāmagupta (Chhabra & Gai 1981:231–34). Candraprabha and Puṣpadanta are the 8th and 9th Tīrthaṅkaras.

Dual names of Gupta emperors. Chhabra and Gai (1981:46–52) discuss at length the evidence of the drama Devīcandragupta, coins, and Mujmal-ut-Tawārīkh about Kāca alias Rāmagupta the elder son of Samudragupta, who usurped the throne, even though his father had chosen (*parigṛhīta*), the younger son Candragupta II as heir apparent to succeed him. The name of Kāca occurs on coins and *sarva-rāj-occhettā* as his epithet on the reverse. This epithet celebrates his success in preventing the heir apparent Candragupta II to ascend the throne. The name Rāmagupta occurs in the drama Devīcandragupta and three inscriptions. Chhabra and Gai point out: it is "not unreasonable that Rāmagupta the elder brother of Candragupta II, is a misreading for or another name of Kācagupta. Many Gupta kings seem to have had at least two names: one, proper name, and the other, familiar name. Thus Candragupta [II], Kumāragupta [I] and Skandagupta were proper names and appeared on coins. ...Similarly, Kāca was the proper, and Rāma the familiar, name" (p.51).

The dual names of the Gupta emperors were their name (i) as a prince and (ii) as a crowned emperor. Thus Kāca was his name as a prince and Rāmagupta after coronation as emperor. As Kāca had usurped the throne he must have issued the coins in a hurry, even before coronation. The paucity of his coins, their inferior metal, lightest among Gupta coins and only in one type indicates that his reign was very short. The Tawārīkh narrates that one day Candragupta was wandering barefoot as a mendicant, feigning madness, and came to the palace. He saw the king and queen sucking sugarcane. The king Rawwāl (i.e. Rāmagupta) took pity on him and gave him a bit of sugarcane. The mendicant wanted to clean the sugarcane. The king asked the queen to give him a knife. When the king was off guard, he sprang on him, thrust the knife into his navel and ripped him to death.

Hsüan-tsang says that Śakrāditya established the Nalanda monastery. He has been identified as Kumāragupta I (ruled 415–55). His son and successor Buddhagupta continued his father's good work and built another monastery to its south. King Tathāgatagupta built a third monastery to its east. King Bālāditya added a fourth to its north-east. His son and successor King Vajra built another to its west. He erected a high wall around these edifices with one gate (Beal 2.170). A king of Madhyadeśa erected a large monastery to the north (Watters 2.164f).

1. Śakrāditya	—	Kumāragupta I
2. Buddhagupta (son of 1)	south	Skandagupta
3. Tathāgatagupta (son of 2)	east	
4. Bālāditya (son of 3)	NE	
5. Vajra (son of 4)	west and a wall with one gate	
6. A king of Madhyadeśa	north	

This is repeated in *The Life of Hsüan-tsang* by Hui-li (tr. by Li Yung-hsi, Delhi 2005, p.106). Vikramāditya (Candragupta I), Śakrāditya (Kumāragupta I), and Bālāditya are their names as crown princes. Their princely names ending in *āditya* emphasise pure royal descent as belonging to the solar lineage (*Sūryavaṁśa*). It is evidenced by *param-Āditya-bhakta* in inscription no.38 line

10 (Fleet 1888). On coronation gupta was suffixed to the new name to indicate the continuity of the dynasty from its founder Mahārāja Śrīgupta who brought prosperity by trans-oceanic trade, and glory by establishing monastic universities of international stature.

The genealogy in the Mathura Stone Inscription of Candragupta II is as follows:

Mahārāja	Śrigupta	
Mahārāja	Śrī Ghaṭotkaca	
Mahārājādhirāja	Śrī Candragupta I	Kumāradevī of the Licchavīs
Mahārājādhirāja	Śrī Samudragupta	Dattādevī
Mahārājādhirāja	Śrī Candragupta II	Dhruvasvāminī

Principles of governance. The epithet of Samudragupta in the Mathura Stone Inscription of Candragupta II (Chhabra & Gai 1981:253) is *[Dhanada-Varuṇ-Endr-Āntaka-sa]masya* "who was equal to Kubera, Varuṇa, Indra and Yama". It refers to them as the guardians of the four directions: Dhanada/Kubera: north, Varuṇa: west, Indra: east, and Antaka/Yama: south.

Samudragupta's victories on the battlefields, flourishing international trade, and a peoples-friendly prosperity made him an ideal kin to the four divine guardians. The Manusmṛti 9.303 says:

इन्द्रस्य्-आर्कस्य वायोश्च यमस्य वरुणस्य च।
चन्द्रस्य्-आग्नेः पृथिव्याश्च तेजोवृत्तं नृपश्चरेत्॥

The king should perform the splendid acts of Indra, Sūrya, Vāyu, Yama, Varuṇa, Candra, Agni and Pṛthivī (9.303).

वार्षिकांश् चतुरो मासान् यथेन्द्रोऽभिप्रवर्षति।
तथाभिवर्षेत् स्वं राष्ट्रं कामैर् इन्द्र-व्रतं चरन्॥

Just as *Indra* pours rains abundantly in the four ṛainy months, the king should flood his nation with fulfillment of desires (of subjects) following the policy of Indra (9.304).

यथा यमः प्रिय-द्वेष्यौ प्राप्ते काले नियच्छति।
तथा राज्ञा नियन्तव्याः प्रजास् तद्धि यम-व्रतम्॥

Just as *Yama* restrains beings at the proper time irrespective of friend or foe, the king should restrain his subjects (without fear or favour), thus following the policy of Yama (9.307).

वरुणेन यथा पाशैर् बद्ध एवाभिदृश्यते।
तथा पापान् निगृह्णीयाद् व्रतं एतद्धि वारुणम्॥

Just as every sinner appears bound by the noose of *Varuṇa*, the king should arrest and punish the sinners, following the policy of Varuṇa (9.308).

The parallel stanza in the Old Javanese Rāmāyaṇa has *Dhanada* in place of Pṛthvī:

यथा सर्वाणि भूतानि धरा धारयते समम्।
तथा सर्वाणि भूतानि बिभ्रतः पार्थिवं व्रतम्॥

Just as Pṛthvī (Earth) supports all beings (animate and inanimate) equally, the king should support all the beings in his kingdom with equanimity, thus following the policy of Pṛthvī (9.311).

The Indonesian Rāmāyaṇa Kakawin by poet Yogīśvara (24.52f) says that the eight deities incarnate in a king in his eightfold meritorious deeds:

Indra gives rain	Generosity (sudāna) is the king's rain
Yama punishes evil-doers	The king should punish wrong-doers
Sūrya absorbs water slowly	The king should take (taxes etc.) from the people gently
Candra delights the world	The king should be kind to the people
Vāyu blows gently	The king should investigate unobstrusively
Kubera is luxuries of life	The king should not over-eat, over-dress, overdo in jewelry
Varuṇa holds a serpent-noose	The king should not spare wicked people
Agni burns up opposition	The king should crush aggression.

The Ruler should strive for the weal of his people, be alert, strong, considerate and compassionate. They are known as *aṣṭa-brata* in Indonesia to this day. President Suharto of Indonesia used to exhort his ministers to read and follow these ideals enunciated over a millennium ago by their compatriot and outstanding poet Yogīśvara.

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7. TAMIL: THE GLORY OF INDIA

The 19th century was moving away from traditional greatness and the New World of America was trying to seize life in a fresh mode and to build it beyond the old. Minds like Emerson (1803–82) were discovering "the famine of our churches." He rallied together a group called Transcendentalists to open up a unique American culture. Mind, not matter, was supreme, ideas were sovereign. Man was intimate with nature, and his relation to the universe gave him a poetry and philosophy of insight and he was no longer a victim of Revelation. Emerson spoke immediately to his generation that wanted to use the resources of nature by starting afresh with a new philosophy of renewal, away from a world tired by decay of centuries. The great writer, poet and philosopher Thoreau (1817–62) was enacting the transcendentalism of Emerson and he upheld the right to a life shaped by inner principle, to make poems of our lives and living an art. He held the values of rootedness and contemplation. He became a culture hero and had pervasive influence. He became an example of a search for a spiritual America. He was deeply influenced by the Romantic movement of Germany based on the discovery of Sanskrit as the *Ur-Sprache*. He undertook the exploration of "whole new continents and worlds within" in 39 volumes of his *Journal*. His most famous essay *Civil Disobedience*, which influenced Gandhi, was defence of private conscience against majority expediency.

In 1875 Madame Blavatsky founded the Theosophical Society, alongwith Col. Olcott and others. She stated that Wisdom had been transmitted over the ages by mahatmas scattered throughout the world as esoteric teaching. She was in communication with the mahatmas in Tibet, and believed in reincarnation. The spirit advances to its goal in successive earthly lives in strict accordance with the Brahmanic and Buddhist doctrine of Karma. The laws of Karma were first introduced in the Upaniṣads as the law of moral causation. The consequences of action in the present life are reaped in a fresh incarnation on earth. Whatsoever a man sows he reaps and likewise what he reaps he must have sown. She travelled over the world for many years. She came to India and Java, spent some time in Tibet in 1856 and again in 1868. Russia had a long legacy of Indic perceptions and Madame Blavatsky was immersed in them. The fables and tales of India were a favourite theme in Russia from the 13th century. The legend about India preserved its popularity among the Russian masses till the 19th century. It had become the fabulous kingdom of Belovodye ("White Water") and Russians went in search of it since the 17th century. In 1835 Count Uvarov established a chair for teaching Sanskrit at St. Petersburg as it was cognate to Russian. The Russians were astonished by the solemnity of the ritual of the Buryats, the grandeur of their monasteries replete with icons and thaṅka scrolls, their mysterious shamans, enlightened siddhas and meditating yogis. All came from Tibet. Madame Blavatsky inherited the concept of mahatmas and her attachment to Tibet from the Russian attachment to Lamaism. His Holiness the

Dalai Lama sent Tibetan medicine to the ailing Soviet leader Leonid Brezhnev in July 1982, which had a beneficial effect and the practice of Lamaist medicine was resuscitated in Buryatia. She founded the Theosophical Society in New York with the assistance of Col. Olcott, William Judge and others. In 1879 she and Col. Olcott came to India and founded the permanent headquarters of the Theosophical Society in 1883. As soon as they reached India on 17 Feb 1879 (that is 140 years ago) Col. Olcott said: "the first thing I did on touching land was to stoop down and kiss the granite step, my instinctive act of pooja."

I come here to pay homage to the great Theosophical Society (TS). It has been in the forefront of three major movements of the foregoing century: (i) the founding of the Indian National Congress, (ii) conceptualisation of "cultural nationalism", culminating in the BJP, and (iii) national language for a free India (now termed "official language"). The Indian National Congress was founded in 1885 by David A.O. Hume which spear-headed the national movement for Independence, culminating in India's freedom in 1947. Annie Beasant spoke about "cultural nationalism", which became a profound inspiration for promoting cultural activities, such as Bengal school of painting, various styles of classical dance, special courses on the history and culture of India in the universities, and so on. Because of Annie Beasant's fervent projection of India's cultural heritage as well as political independence as President of the Indian National Congress, our leaders used to keep a close watch on the freedom struggle of Ireland and drew inspiration and confidence therefrom that one day imperialism will be gone. While framing the Constitution of India, constitutions of the world were consulted. A number of phrases of the Constitution of Ireland were followed, such as "we the people of India, ... hereby adopt, enact and give to ourselves this Constitution." My father was a member of the Constituent Assembly of India and translated the constitution into Hindi. It was signed by all the "founding fathers" along with the English version, and both are authorised versions. He used to read the Irish text which had a depth of its own, a sensitivity which is lost in translation. The third contribution of the Theosophical Society is that a free country has to have a national language. The leaders of Irish freedom wanted the Irish language to be the prime medium of communication. Indian leaders used to read a book on how Irish could attain its natural role. Likewise, free India was to have a national language. The Constitution of India gave this honour to Hindi. Annie Beasant lives in the silence of the cultural perceptions of India.

The Indian Renaissance of the previous century entailed a study of the changing views of culture, and the significance and importance of tradition. Intellectuals in India turned to their tradtion motivated by nationalist aims. Reviving national educational patterns like the Gurukuls, developing classical art forms, teaching science and technology alongwith inculcating spiritual values were the spirit of the times. Swami Vivekananda, Sri Aurobindo, Rabindranath Tagore and others created a spiritual and literary ambience that was to evolve in a country-wide movement for Independence. Annie Beasant was forthright in enunciating cultural nationalism, being from Ireland where Irish was being replaced by English besides political control of the British.

Madame Blavatsky was from the Russian nobility. The late Ambassador Kadakin used to say: "scratch a Russian and you will find a Mongol inside." The Golden Horde of the Mongols held sway over Russia and inter-ethnic marriages were not rare. The artist Nicholas Roerich used to say that he had Mongol blood from his mother's side. Russian nobility had a tradition of visiting the Buryat and Kalmyk Mongols. Mr. Pankratov had been in Beijing during the Manchu era and knew the ways of the Manchus, Buryats and Kalmyks in their traditional style when westernisation had not yet touched them. He told me in 1957 that the Russians came in contact with the Buryats around 350 years ago. They were entranced by their exquisite prayer rooms with gorgeous thaṅkas, golden icons of serene and frightening deities, statues of charming goddesses, their vibrant philosophical discussions with mudrās, xylographed books wrapped in brocades, floors and walls covered with carpets of magnificent designs to keep the yurts or rooms warm when the temperature froze to –40° centigrade. The Buryats told the Russians that their religious life derives from Tibet where great incarnate Lamas like the Dalai Lama and Panchen Lama live. Mme Blavatsky termed them Mahatmas of Tibet. The very first centre of the Theosophical Society in New York was called "The Lamasery" and it had a rich collection of Tibetan objects.

Mr. Pankratov narrated that a Russian official was on duty in Buryatia to understand them. As Buryat life was predominantly associated with the monasteries, he asked them: "where is your Bible." The Buryat took him to the pavilion where recitation of the Prajñāpāramitā was in progress by a hundred Lamas. The manuscript of the Prajñāpāramitā was written in golden ink on thick blue paper made of tree bark and old fabrics. The manuscript was placed on a carpet and was five feet in height. The stunned Russian said: "this is your Bible. How many days will it take to recite it." The answer was: "About a week. The text is about a myriad folios."

Russians were exiled to Siberia where they came into contact with the Buryats. The Russian exiles had poor homes with no carpets in freezing cold in winter. The Buryats, on the contrary, were deeply religious, besides being well off financially by immense holdings of lands and animals in their sparsely populated land. The Russian officials as well as exiles held the Buryats in high esteem for their high standards of living and for their religious congregations where musical instruments and sonorous recitation made life a joy, as Lord Buddha said: *manoramaṁ jīvitam* "life is beautiful."

As a young student in Europe, my first problem on alighting from the plane was to find out what was vegetarian. A Jewish co-student took me to the shops to show what was meat which I was seeing for the first time in life. I asked him: "Is there anything that a vegetarian can eat?" We were locating vegetarian food on a Friday. He said: "on a Friday we Jews eat pure vegetarian food cooked in utensils in which meat has never been cooked. Friday is our holy day." Suddenly it occurred to him: "The idea of not eating meat may have come from India. The Old Testament says that sandal wood and gold for the construction of Jerusalem came from India." The long forty-year reign of king Solomon over Israel was prosperous and peaceful. He had extensive commerce with Ophir. His imports were on such a lavish scale that he is said to have made silver as common as stones in Jerusalem. He maintained a fleet of ocean-going ships bringing "gold, silver, ivory, apes and peacocks" (I Kings x.22) from Ophir (variant Sophir). The Hebrew word for peacock is *tukhin* which is *tokai* in Tamil. There were no peacocks in Jerusalem and Hebrew had no word for a peacock. This makes it clear that Tamil merchants were carrying on trans-oceanic trade with Jerusalem. Peacock is the mouṇt of Kārttikeya the General of the Gods, and symbolises divine protection of the state. The identification of Ophir (var. Sophir) has been uncertain. Sophir is Śūrpāraka (modern Sopara) a famous seaport on the western coast of India, 37 miles north of Mumbai. It is four miles north-west of Bassein where an Aśokan edict was discovered. It is mentioned in the Mahābhārata, Bhāgavata, Periplus (2nd century AD), etc. Extensive gold-mining industry existed all over South India. Captain Leonard Munn writes in *Man in India*: "over the vast area of ancient workings in Rhodesia the method of mining and reduction of the gold quartz is identical with that of South India ... extensive areas of forest occur in the vicinity of the old Rhodesian old gold workings consisting of trees and plants not indigenous to Africa, but having their home mostly in S. India. It is specially noted that the vast area over which these trees and plants have now spread is a clear indication of the very early date of their introduction into Rhodesia." There is a Tamil saying that cross the oceans to earn money. The Silappadikaram says that there was a shrine devoted to the Moon in every capital of the Tamil land. The shrines dedicated to the Moon were to guard the trans-oceanic merchants. The waxing of the Moon has fatal effects on the waves of the oceans which toss the ships in deadly turbulence. The Moon was invoked to ensure safety across the seas. Śiva as Somanātha or Lord of the Moon was worshipped for safety on the sea lanes. As early as the first millennium BC the Tamils were trading with Jerusalem and made it the resplendent capital of Solomon. To this day it is the sacred city of three major religions of the world.

The Tamils established the kingdom of Champa on the coastline of Vietnam. The Vo-chanh Rock Inscription of the second century AD speaks of a king of the Māra dynasty. The Pallava script of the inscription establishes its link with Tamilnadu. The whole coastline of Champa is dotted with temples to Śiva with Sanskrit inscriptions in the Pallava script. The temples remind us of the Silappadikaram that every capital in Tamil land had a temple to the Moon. Lord Śiva with the crescent moon in his matted locks is Somanātha. The ocean is calm during the dark fortnight when the Full Moon becomes the Crescent.

Periplus states that the chief trading centre of the Tamil country was Muziris (mod. Cranganore) which abounded in ships sent by the Greeks. Silappadikaram (Lay of the Anklet) refers to large and beautiful Greek ships which brought gold to Muziris and departed laden with pepper. It mentions Greek carpenters who helped to build a magnificent palace for a Tamil king and Greeks served as royal bodyguards. Pondicherry (Poudouke in Greek) is mentioned in the Periplus and Ptolemy as an extensive brick-built emporium. Pliny lamented the reckless extravagance of the upper class. The annual import of the Roman empire from India was $ 5,000,000. He wrote: "This is the sum which our luxuries and our women cost us." Roman coins unearthed by archaeologists in the south cover a period of five and a half centuries. Indian envoys came to the Roman court of Augustus (27 BC–17 AD). Arikamedu, four kilometres south of Pondicherry was a flourishing trade centre frequented by Roman merchants to buy Indian textiles, spices and gems during the first two centuries AD. It was the biggest Roman trade site in South Asia and speaks of the flourishing international trade of Tamilnadu.

The very first inscription of Indonesia pertains to Pūrṇavarman, the King of Tārumā (*Tārumā-nagarendrasya*). It is in Sanskrit and in the Pallava-Grantha characters. The name Tārumā has evaded identification. When I started the study of Old Javanese texts, classical art of Indonesia, and Indonesian inscriptions with Prof. Jan Gonda in 1950, the first inscription to be discussed was this one of Pūrṇavarman. The professor said that Tārumā cannot be explained either from Sanskrit or from Old Javanese. I pointed out that Tārumā is the Tamil orthography of Sanskrit Dharmā, as a natural corollary to the Pallava script of the inscription. The Pallavas were kings of Kanchi, the glory of the Tamil land. The Shore Temple of Mamallapuram celebrates Mahāmalla. Bali has an interesting legend about King Mahābali who came from India to Bali. The relationship of Mahāmalla and Mahābali deserves a detailed study. When Roman gold ceased to flow to the Southern shores, the transoceanic merchants set out to find Suvarṇabhūmi's. The word Borobudur is again a Tamil word. Prof. de Casparis of the School of Oriental and African Studies, London derived Borobudur from *bhāra-bhūdara* from his reconstruction of *daśa-bhūmi-sambhāra-bhūdhara*. The village to its south is Bumi-segoro. When I explained to him that Boro-Budur means the Monastery of Budur which is a Tamil word, he responded: "why do you want to explain it as a Tamil word?" Budur is Tamil *pudur* meaning "new settlement." Several towns in S. India begin with pudur (*putu*/*budu* means "new"). The village name Bumi-segoro means the "village of people from the seas (*sāgara*)." The Inscription of Śrī Kahulunnan dated 842 AD is correlated to the Borobudur by Prof. de Casparis. It begins with the date which is a Saturday: *canaiścaravāra*, where *ca* stands for *śa*. In Tamil *śani* is written *cani*. In the 2–3 lines it is *sīmā niṅ kamūlān [i bhūmi] sambhara*. *Kamūlan* stands for Tamil *mula-t-tānam* 'sanctum sanctorum of a temple' (Tamil Lexicon). *Sambara* is used in Tamil for the Buddhist community. A fragmentary inscription from the ruins of Chandi Sewu bears the words *tiruraṇu*. *Tiru* is *śrī* and *raṇu* is Tamil *rāṇuvam* 'army'. It may refer to King Samaratuṅga who ruled 812–32. He could have been from Tamilnadu and Tiru-rāṇuva could have been his pet family name (*tiru* = *śrī*, *rāṇuva* = *samara*).

The Śiva temple of Prambanan had 240 parivāra temples. The Bṛhadīśvara has 24 parivāra temples. Again a S. Indian tradition in designing the sprawling campus of Prambanan with a large number of parivāra temples.

The rock-bound coast of Middle Java is a wild rugged outline rising abruptly from the green-blue waters of the Indian Ocean. A perpetual battle is carried on between the restless waters and the rocks upon which they encroach. From these majestically beautiful surroundings arise the ceremonies of the mystic Queen Loro Kidul "the Goddess of the South Seas". She is the Dakṣiṇeśvarī, reminiscent of merchants of South India who landed safely on the shores of Java due to her grace. This "Bride of the Endless Waters" lives in the royal ceremonies of the Royal Court of Solo. The Sultan of Solo meets her on certain nights in an year in a tower dedicated to her in the palace. This ever-rejuvenating bride goes back to the mighty monarch Sañjaya who established his kingdom in Central Java in the 8th century.

For several weeks bull-fighting or *jallikattu* of Tamilnadu has been in the news, with its gory deaths of grapplers. It is customary law or *adat* in Indonesia. Young men of the Hindu-Buddhist community near Mount Bromo in Java celebrate the New Year by racing a hundred bulls. Mount Bromo is Brahmā. A living Indonesian rural practice continues a long historic tradition of Tamilnadu.

The first Tibetan monastery of Samye was established by Padmasambhava and he ordained the first seven Tibetan monks. He is considered the Second Buddha in the Nyingma tradition as having laid the firm foundations of Buddhism in Tibet. Western scholarship has associated him with Udyāna or Swat in NW India (now Pakistan). His paradise is *Zaṅs-mdog Dpal.ri* where *Zaṅs.mdog* 'copper-coloured' is Tāmraparṇī meaning Srilanka and *Dpal.ri* is Śrīparvata which had a monastery with a Bodhi-Tree Pavilion. Inscriptions of Srilanka and of the Ikṣvāku dynasty (ca 227–309) of S. India make it clear that Padmasambhava was from S. India. Tāranātha's history of Buddhism (in Tibetan) gives only the genealogy of the kings of Kanchi. It deserves study. The syllabification dot *tsheg* in Tibetan is unique in the family of Indic scripts: *rin* རིན་. The Tibetan *tsheg* seems to be derived from Tamil which has a dot on top of the consonant for devocalisation. The devocalisation dot on top in the Thai script is also from Tamil. The ceremonies of the Thai monarch are performed by brahmanas whose forefathers came from Tamilnadu. Their ritual texts are in Tamil and Sanskrit on palm-leaves.

Bodhidharma (see plate on p.26) has bequeathed a widespread Ch'an or Zen practice of meditation to the East Asian countries of China, Korea and Japan. A Ch'an (Pali *jhāna*) monastery can be seen everywhere in China. The main scripture of Ch'an is the Laṅkāvatāra-sūtra. Laṅkāvatāra has been identified as Kanchi by Hui-li in his life of the famous Chinese pilgrim Xuanzang. It took three days from Kanchi to Srilanka. Srilankan navigation technology was highly developed for the times, was safe, and most people went to Indonesia in Srilankan ships. Fa-hsien is the first of the three Chinese pilgrims to India who have left a record of their journey. He embarked from Kanchi to Srilanka, thence to Srivijaya, and from there to his homeland China. Kanchi was one of the most prosperous seaports on the eastern coast of India. Bodhidharma was the youngest son of the King of Kanchi as inscribed by Lan-ch'i Tao-lung on the hanging scroll in the Kōgakuji Monastery in Japan (reproduced in colour on the opposite page). He prescribed three sutras: (i) Laṅkāvatāra for philosophy, (ii) Prajñāpāramitā-hṛdaya-sūtra for daily recitation, and (iii) Nīlakaṇṭhaka hymn for contemplation. The Laṅkāvatāra is the only Buddhist scripture which insists on vegetarian food, and the Nīlakaṇṭhaka is actually a hymn to Harihara, but ascribed to Thousand-armed Avalokiteśvara. Vegetarianism and Harihara clearly stem from the ambience of Kanchi. The tradition of Bodhidharma popularised three yogic terms in the Chinese language:

t'oloni or dhāraṇī to represent dhāraṇā, *ch'an* or dhyāna, *san-mai* or samādhi. The hymn to Thousand-armed Avalokiteśvara is sung in Sanskrit three times a day in Ch'an monasteries in China, Korea and Japan. The hymn is as follows:

1. Salutation to Avalokiteśvara who recites the hymn to Nīlakaṇṭha
   नमो रत्न-त्रयाय। नम आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय।
2. Merits of the hymn (*phala-śruti*)
   ॐ सर्व-भयेषु त्राणाय तस्मै नमस्कृत्वा इमम्।
   आर्यावलोकितेश्वर-स्तवनं नीलकण्ठानाम्।
   हृदयं वर्तयिष्यामि सर्वार्थ-साधनं शुभम्।
   अजेयं सर्व-सत्त्वानां भव-मार्ग-विशोधकम्॥
3. Hymn
   तद्यथा। ॐ अपलोक लोकातिक्रान्त एहि हरे महाबोधिसत्त्व सर्वंसर्व। स्मर-स्मर मम हृदयम्। कुरु-कुरुं कर्म। धुरुधरु विजयते महाविजयते। धर-धर धरणीश्वर। चल-चल मम विमलमूर्त्ते रे।
   ऐह्येहि कृष्ण-सर्पोपवीत। विष-विषं प्रणाशय। हुलु-हुलु मल्ल। हुलु-हुलु हरे। सर-सर सिरि-सिरि सुरु-सुरु। बोधिय-बोधिय बोधय-बोधय मैत्रिय नीलकण्ठ। दर्शनेन प्रह्लादय मनः स्वाहा।
   सिद्धाय स्वाहा। महासिद्धाय स्वाहा। सिद्ध-योगेश्वराय स्वाहा। नीलकण्ठाय स्वाहा। वराह-मुखाय स्वाहा। नरसिंह-मुखाय स्वाहा। शंख-हस्ताय स्वाहा। चक्र-हस्ताय स्वाहा। पद्म-हस्ताय स्वाहा। नीलकण्ठ-विग्रहाय स्वाहा। महाबलि-शंकराय स्वाहा।
4. Final salutation
   नमो रत्न-त्रयाय। नम आर्यावलोकितेश्वराय स्वाहा।
   ॐ सिध्यन्तु मन्त्र-पदानि स्वाहा॥

The International Olympics held at Shanghai in 2008 began with the recitation of this Sanskrit hymn in Mandarin pronunciation. A thousand young beauties of the same height sang the hymn in thundering martial music. They were silent deeps of substance of the glories of the golden age of the T'ang, initiated by Emperor Kao-tsu (ruled 618–26) whose palace was sanctified by the first painting of the Thousand-armed Avalokiteśvara done by the Indian monk Bodhideva. What a synchrony of a Sanskrit hymn sung by a thousand beauties on Chinese soil at international Olympics whose origins go back to Mount Olympus in ancient Greece. Chinese voices, martial tunes and the silence of Bodhidharma: what a tribute to Tamil glory. The Theosophical Society should set up a temple to Bodhidharma near the Mahākacchapeśvara Temple which has been constructed on the site where Mahākāśyapa the first Indian patriarch in the transmission lineage of Bodhidharma meditated. Mahākacchapeśvara is a variant of Mahākāśyapa.

Kanchi was a renowned centre of Tantric philosophy, art and ritual. Prājña of Kapiśā (worked in China 785–810 AD) came from Afghanistan to Kanchi to learn Tamil to study the guhyapiṭaka of Tantric esoterism. Besides he studied Chinese at Kanchi before embarking for China. He translated several sutras into Chinese, but his outstanding work is the rendering of the Gaṇḍavyūha into Chinese completed on 16 March 798 AD. It preserves the letter of the King of Kanchi who had presented his own copy of the text to the Chinese emperor in 795 AD. The Gaṇḍavyūha is the final sutra of the Avataṁsaka corpus. The Avataṁsaka sect has several monasteries in the three East Asian countries and Prājña is adored for his excellent translation.

Prājña taught Sanskrit to Kobo Daishi in China. Kobo Daishi is the founder of the Shingon sect or Mantrayāna in Japan which is deeply influenced by Hinduism. Kobo Daishi created the Japanese alphabet which runs: *a i u e o*, *ka ki ku ke ko*, etc. As Kobo Daishi was to return to Japan, Prājña said: "With the vow to transmit the torch of Dharma, I came to China. I wish to sail to Japan, but circumstances do not allow me to fulfil my intention. Take with you the new Avataṁsaka-sūtra and the Ṣaṭ-pāramitā-sūtra, both of which I have translated, and these Sanskrit manuscripts". Japan has some thousand Shingon monasteries where daily worship has Sanskrit mantras, homa is performed every month, and they have shrines for Hindu deities like Sarasvatī and Nandikeśvara Gaṇapati. The Japanese alphabet follows the Tamil system of the first and fifth letter of the phonetic class: *ta na*, *pa ma*. The Government of Tamilnadu should celebrate the unparalled contribution of Bodhidharma by setting up a Ch'an/Zen monastery in Kanchi as a national memorial. It will become a major centre of pilgrimage. The Chinese call him T'a-mo or Dhamma, but the Japanese have the Tamil form Daruma.

Floating in a sea of verdant woods are the imposing golden roofs of the Todaiji monastery. It enshrines the 48 feet high colossus of Rocana Buddha, raised by Emperor Shomu to symbolise the power of the State. It was consecrated on 9 April 752 in a sumptuous ceremony presided over by Bodhisena, with Sanskrit music and dance by Buddhasthira from Champa. Champa was immersed in Tamil cuture. Buddhasthira introduced eight dances from Champa which included the Dance of Pedu from the Rigvedic legend of Aśvins who gave a white horse called Ahihan 'Serpent-killer' to King Pedu to trample the poisonous serpents. Serpents means enemies. Three dances out of eight are still performed as part of the Imperial ceremonial. Buddhasthira taught Sanskrit to the Japanese at the Daianji monastery in Japan. In 1970 I went to see the room where he used to teach. The kingdom of Champa would have survived if they had become a protectorate of the French in early 19th century like Cambodia. When the French lost Indo-China Champa became a part of Vietnam and their identity is in danger. Indians have to help them. Most of them are Muslims, but there are about forty thousand Hindus who still perform their Śaiva pūjā. They have many legends of Yang In 'Venerable Indra'. Indra has been shortened to In, like India where the proper name Sachin is Shachindra. India has to establish active relations with the Hindu Chams. The glorious history of Champa was created by French professors in their study rooms in Paris. We owe a *ṛṣi-ṛṇa* to Champa for their renaissance.

The Sung emperors of China used to get palmleaf manuscripts for the protection of their state. Their security was constantly threatened by the barbaric Liao, Hsia, and Chin dynasties of the north. The palmleaf mss were divine protection of the empire. The annals of the Sung dynasty mention how expeditions were sent to India from time to time to bring manuscripts. In 966 the emperor donated lavishly to 157 monks to search sutras. The Sung emperors waited for Indian scholars and imperial decrees said: "let us wait, when some learned Indian monks come, the work of translation would be resumed." China considered Champa a renowned centre of Sanskrit learning and a source of palmleaf granthas (from the root *grath* 'to tie up', the Chinese termed them "bundled books" as they were tied up). A Chinese military mission was sent against King Śambhuvarman of Champa. The Chinese took back 1350 Sanskrit works, the largest stockpile of manuscripts that was ever taken to China. Even the great Hsüan-tsang took only 650 Sanskrit sutras to China. The Southern Sung dynasty had close commercial relations with South India and it was but natural that they acquire granthas from Kanchi and other places. We have to study the annals of the Sung dynasty, to find out the imperial missions to India for collection of mss, as well as the texts in the Chinese Tripiṭaka translated during the Sung dynasty, to visualise the role of Tamil scholarship in the acculturation of SE and East Asian countries.

The royal rituals of Thailand are conducted by brahmanas who went from Tamilnadu centuries ago. The ritual manuscripts are in Tamil and Sanskrit. The first independent kingdom of Thailand was founded in 1237. King Ram Khamheng (1276–1317) recruited brahmanas from Cambodia. In 1782 the king invited the brahmanas from Ligor to conduct court ceremonies. The ancient images of Viṣṇu, Śiva and Pārvatī are in Chola style and date from the tenth century. The Śaiva High Priest presides over all Hindu ceremonies at the Royal Court to this day. The festival of Śivarātri was revived by King Rama IV who ruled from 1851 to 1868.

Sitting in the beautiful mountain city of Lausanne at the residence of Prof. C. Regamey I met the great Chinese writer Madame Han Suyin. The whole city shone with lights as if it was perpetual Diwali. She said: "The Indians think that they never invaded any country. Why do they not own facts". I said: "The myth of political ahiṁsā is a modern idea of Mahatma Gandhi." She went on to narrate: "One night two thousand years ago, it is said, a god visited a youth in India and said to the young man, named Kauṇḍinya: "Find a bow, board your boat, sail toward the rising sun." Kauṇḍinya went to the temple next morning and there found on the floor, a bow with a quiver full of arrows. He embarked and the god-driven wind blew him across the elephant-backed sea to a shore where Willow-leaf, the beautiful queen and leader of the Khmer amazons, reigned. The queen launched her war canoe to repel Kauṇḍinya, but the youth shot it through with his arrows, and she submitted to him. They were married, and thus was born the dynasty of the first Khmer kingdom." This account is from Chinese dynastic annals. Sage Kauṇḍinya married the Nāgī princess Somā and founded the Funan state. Funan is the Chinese transcription of *Vnam* 'Mountain'. It means "Rulers of the Mountain". Kauṇḍinya dressed the leaf-clad Somā in cotton and silk garments, and she shone in her new ravishing glamour. Kauṇḍinya introduced the Pallava script for writing the Khmer language, Sanskrit learning, rice cultivation and the petty tribal chieftainships were replaced by a vast state with an ever-active communication system in a written language, and led to developments of all sorts. Gathering of food and hunting became agriculture. Thus Tamil sages and warriors created grand cultures and civilisations, literatures and monuments all along the coastline of SE Asia. Thai, Cambodian, Laotian, Cham (in Vietnam) are full of Sanskrit words, pronounced in a compressed and clipped manner, like *krut* for *garuḍa* in

Cambodian. The inscriptions in Cambodia are in Sanskrit and Cambodian upto the 15th century and their Pallava script follows the developments of S. India. The last two thousand years of SE Asia have been enriched by the Pallava hegemony beginning with dressing the leaf-wearing tribals, giving a script to the local language for communication between tribes, replacing food gathering by agriculture for plenty to eat, introduction of philosophical ideas, new norms of worship leading to higher value systems, replacing ephemeral leaf huts and timber dwellings by architectural monuments of bricks and stone, establishing temples where the poor and rich met in homage to the Divine in a shared way of adoration and the definition of the relationship of the King and the people. The King had to be concerned with the well-being and happiness of the people. As Kālidāsa says: *prakṛti-rañjanād anvartha-rāja-śabdo*: the very word *rājan* 'king' subsumes the happiness (*rañjana*) of the people (*prakṛti*). The criterion of a real ruler is the happiness of those whom he rules. Aśoka speaks of *hita-sukha* in the inscriptions as his state policy. *Hita* means the well-being of people, and *sukha* is the duty of the king to find out if the measures taken for well-being have made people happy. His Majesty the former King of Bhutan termed this concept as Gross National Happiness as parallel to and equally as important as Gross National Production.

To conclude, the Tamil word for peacock in the Old Testament is a testimony to the role of Tamil merchants in supplying gold, sandalwood and peacocks for the construction of Jerusalem as early as three thousand years ago. They introduced vegetarian diet on the holy day of Friday in the Jewish tradition. Since the Tamils were mining gold as far as Africa, they perhaps gave rise to the concept of Suvarṇabhūmi. All our ācāryas come from the South. The wonder and pride, the marvel and enriching experience of those sensitive to beauty, the vivid skill and imagination of the architects of Asia as far as Mongolia, have their roots in the mind and adventures of the Tamils. The Tamil mind has been the grace of spring, the fullness of the moon, the thirst for thought, the splendour of enormousness, the human will to live beyond, and the loveliness of the morn as they sat to contemplate the sunrise alive in the gāyatrī hymn.

8. भाषा और अभ्युत्थान

भाषा, देश का पाथेय और प्रेरणा की ऊर्जा है। स्वदेश, स्वभाषा और स्वभूति नए आयामों के शिखर छूने की सरणि है। हिन्दी भाषा ही नहीं, अपितु संस्कार भी है। संस्कृत, संस्कृति और संस्कार की त्रिवेणी से ही भारत उठेगा। प्रत्येक भाषा में प्राप्त धरोहर और नवीन सृजन उसकी वृद्धि के जीवित तत्त्व हैं। प्रत्येक वाणी की स्वभूति है, अपनी विलक्षण चेतना है, अपना संस्कार है जिसे लेखक, कवि, दार्शनिक, अनुसंधाता, वैज्ञानिक अपनी अभिव्यक्ति से निरन्तर परिपुष्ट करते हैं। हिन्दी पिछले एक हजार वर्ष से कवियों और भक्तों की धारा रही है। पिछले दो सौ वर्षों से योरोपीय प्रभाव के कारण ऐहिक (secular) साहित्य की वाहिका बनी है। पत्रकारिता और चलचित्र द्वारा नए आयाम उभरे हैं। वैज्ञानिक, प्रौद्योगिक और मानविकीय अनुसंधान के परिणामों का अभी तक हिन्दी में प्रकटीकरण प्रारम्भिक स्तर पर ही हुआ है। चल रहे और भावी विकास का आधार वैज्ञानिक गणेषण और मानविकीय विश्लेषण हैं। इन्हें हिन्दी में उच्चतम स्तरों पर अभिव्यक्त करने के लिए आचार्य रघुवीरजी ने विराट् प्रयास किया है। उन्होंने इस परिभाषा-सरिता के विकास का जापानी, चीनी और योरोपीय देशों में अध्ययन किया।

प्रत्येक भाषा की शब्दश्री बढ़ाने के लिए शास्त्रीय भाषा है—जापानी के लिए चीनी पदराशि, योरोपीय भाषाओं के लिए ग्रीक और लैटिन। भारत और एशिया की अनेक भाषाओं में नए शब्द संस्कृत से लिए जाते हैं, उदाहरणार्थ - श्रीलंका की सिंहली, थाई, बहासा इण्डोनीसिया। आचार्य रघुवीर जी ने इन देशों में व्याप्त संस्कृत शब्दावली का अध्ययन किया। भारतीय वैज्ञानिक शब्दावली से ज्ञान की व्यापकता, भारतीय परिभाषा से मस्तिष्क का विकास और विज्ञान समझने में विशेष सुविधा, और विज्ञान की उन्नति में गतिशीलता आएगी।

जापान की भाषा-भक्ति और तत्कारण चमत्कारी आर्थिक और सामाजिक परिणाम विश्व के सामने हैं। यदि हिन्दी चिन्तन एवं अनुसन्धान की, प्रशासन और उद्योग की, राजनेताओं और संभ्रान्त नागरिकों की भाषा यथार्थ में बन जाए तो देश के प्रति नई निष्ठा जागृत होगी, देश को आगे ले जाने का नया संकल्प प्रस्फुटित होगा। इसका परिणाम अप्रत्याशित देशोत्थान और अतर्कित आर्थिक सम्पन्नता होगी। विज्ञान और प्रौद्योगिकी को अपनी भाषा में लाते लाते उनकी गहराइयों के दर्शन होंगे जिनसे हम नए आविष्कार करेंगे, और हमारी खोजों को पाने के लिए संसार लालायित होगा। उपनिषदों में कहा है—''नायमात्मा बलहीनेन लभ्यः'' अर्थात् बलहीन आत्मा को नहीं पा सकते। भारत ने हिन्दी की अवहेलना में अपनी आत्मा ही नहीं खोई, अपितु सृजनशील कर्मण्यता भी खोई है। भारत अपनी अन्तर्निहित प्रतिभा से वंचित रहा है और आत्मविश्वास का समुचित अभ्युदय नहीं हुआ। जनभाषा हिन्दी द्वारा प्रशासन जनोन्मुख होता, और आर्थिक उदय का लक्ष्य भारतीय जनसाधारण होता। अंग्रेजीभाषी भारतीय अंग्रेजी न बोलने वालों से अपने को अलग समझता है और उनको हेयभाव से देखता है। देश से दूरी, उदासीनता और विमुखता हो जाती है। यदि यही वर्ग हिन्दीभाषी होता तो वह अपने को जनसमुदाय

का अंग समझता और उसको ऊंचा उठाने का प्रयास करता। जापान का सम्राट् और श्रमिक दोनों जापानी भाषा ही बोलते हैं। एक देवपुत्र और राष्ट्र का ऐतिहासिक प्रतीक है और दूसरा उसका प्रतिष्ठित नागरिक। दोनों जापान के मानसपुत्र हैं। भारत में अंग्रेजी बोलने वाले अपने को राजानक समझते हैं और हिन्दीभाषियों पर कृपादृष्टि बरसाते हैं! कलियुग की नई भाषागत अस्पृश्यता उभर रही है।

भाषा के उपयोग की तीन भूमियां हैं। पहिले शिशु मां और परिवार के अन्य बन्धुओं की भाषा सीखता है। इसमें जीवन की भौतिक आवश्यकताओं की पूर्ति की शब्दावली रहती है—उदाहरण के लिए, मां, बाप, भाई, बहिन, सोना, जागना, खाना, पीना, नहाना, धोना, रोना, हंसना, कपड़े, दूध, आदि। यह भाषा की मूलभूत शब्दराशि तीन से चार हज़ार शब्दों तक सीमित रहती है। ये शब्द प्रत्येक भाषा में मिलते हैं और निरक्षर वनजातियों की बोलियों में भी। इनमें मौलिक व्याकरण सम्मिलित है। इसे हम भाषा की 'जैविक भूमि' कह सकते हैं। तीन चार वर्ष को आयु में बालक विद्या-ग्रहण करने के लिए पाठशाला जाता है। नए शब्द सुनता है—पाठ, वर्णमाला, स्वर, व्यञ्जन, शिक्षा, पाठशाला, आदि। ये नवजागरण के प्रतीक हैं। इसे भारतीय संस्कृति में दूसरा जन्म मानते हैं। मातृभाषा से गुरुभाषा पर पहुंचता है। शरीर की दैनिक आवश्यकताओं से परे बालक विद्या-जगत् में प्रवेश करता है जो मस्तिष्क की गुणवत्ता का परिष्कार करता है। बौद्धिक विकास और उत्थान के लिए यह भूमि परम महत्त्व की है। इसमें ८, १० हज़ार नए शब्द सीखता है। इसे 'शैक्षिक भूमि' कह सकते हैं। इसमें व्यक्ति विचारशिखरों की अभिव्यक्ति के लिए संवद्ध हो नए आलोक की खोज करता है। शिक्षा यात्रा चलती रहती है और शिशिक्षु तीसरी 'पारिभाषिक भूमि' में प्रवेश करता है। यहां मानविकी अथवा विज्ञान के विभिन्न विषयों का विशिष्ट अध्ययन करने के लिए सर्वथा नई परिभाषा सीखता है, उदाहरणार्थ—अर्थशास्त्र, वनस्पतिविज्ञान, भौतिकी, परमाणु-विज्ञान, आदि की शब्दावलियां। इनकी संख्या कई लाख शब्द हैं। भाषा का अभिव्यक्ति-सौष्ठव और उसकी साहित्यिक सुरभि के परे, यहां अर्थ की सुनिश्चितता, परिशुद्धता और अनन्यता का महत्त्व है। ये यथार्थ-विज्ञान हैं जहां एक शब्द का एक ही अर्थ है जिसकी निर्धारित परिभाषा है। तीसरी भूमि में शब्दरचना निरन्तर चलती रहती है। जो भाषा नए शब्दों की सृष्टि से घबराती है वह भाषा न रहकर बोली के स्तर पर उतरने लगती है। जो लोग हिन्दी में अपनी दैनिक आवश्यकताओं को अभिव्यक्त कर सकते हैं, समझते हैं कि वे बिना पढ़े हिन्दी जानते हैं। वे केवल मां से प्राप्त जैविक भूमि पर स्थित हैं। अगली दो शैक्षिक और पारिभाषिक भूमियां वे नहीं जानते क्योंकि कभी हिन्दी में उनकी शिक्षा नहीं हुई। सत्ताधारी होने के कारण फ़तवा देते हैं कि हिन्दी का क्या स्वरूप होना चाहिए। वे सोच ही नहीं सकते कि हिन्दी भी सीखनी पड़ती है। वे 'आर्थिक, राजनैतिक, पारिभाषिक, वैधानिक' जैसे साहित्यिक शब्द तक नहीं जानते, और कहते हैं कि आधुनिक विचारों को प्रकट करने के लिए हिन्दी में शब्द नहीं, इन्हें अंग्रेजी से ले लिया जाए। क्या वे अनपढ़ हैं जो हिन्दी के शब्द सीखें? नहीं, हिन्दी को उनके अज्ञान की दिशा में मुड़ना चाहिए, अंग्रेजी के शब्द लेने चाहिएं। हिन्दी सीखने का परिश्रम नहीं करना चाहते, हिन्दी को पिछड़ेपन का प्रतीक मानते हैं, इसलिए विचारतन्त्र बनाते हैं जिसका लक्ष्य अंग्रेजीवाद को सुरक्षित रखना है, जिससे उनकी सत्ता अक्षुण्ण बनी रहे और जनसाधारण प्रवेश

न कर पाएं। हिन्दी के आने से सत्ता में नए वर्ग आएंगे, नए विचार आएंगे, और नए श्रम-युग का आरम्भ होगा जिसका मूलमन्त्र होगा—श्रम एव जयते। हिन्दी को सतत परिपूर्ण करने के अध्यवसाय के कारण विकास की नई दिशाएं खुलेंगी। भारत में स्वावलम्बन का नवोदय होगा। स्वभाषा, स्वदेश और स्वभूति की त्रिमूर्ति का चमत्कार जापान के कल्पनातीत विकास में स्पष्ट दिखाई देता है। सारे विकास का मूल मनुष्य का मन है, उसका 'स्व' के प्रति लगाव। चमत्कार शब्द यजुर्वेद के मन्त्र में प्रयुक्त 'च मे च मे' पर आधारित है—'गिरयश्च मे पर्वताश्च मे'। अपनेपन से आश्चर्य निकलता है, ममत्व ही चमत्कार है। हिन्दी अपनेपन का प्रतीक और नींव है—इससे वन्दे मातरम् का कर्मयोग जागृत होगा और भारत के समस्त जन (अंग्रेजी से अनभिज्ञ भी) प्रगति के पथ पर अग्रसर होंगे।

हिन्दी की शब्दावली के प्रयोग से विज्ञान की पढ़ाई अधिक गति से बढ़ेगी। आज अंग्रेजी द्वारा शिक्षा के कारण विद्यार्थी का अधिकांश समय अंग्रेजी की वाक्यरचना और शब्दावली के रटने में लगता है। उदाहरण के लिए **Rutaceae** के कठिन वर्णयोग हैं और कोई अर्थ नहीं। इसका हिन्दी पर्याय 'निम्बु-कुल' कितना सरल है—तुरन्त पता चलता है कि निम्बु के कुल के पौधे अभिप्रेत हैं। वर्णयोग की उलझन नहीं और न ही अर्थ की। विद्यार्थी तुरन्त ज्ञानार्जन में लग जाता है। इसी प्रकार **Ranunculaceae** का अर्थ जीरक-कुल 'जीरे के सदृश पौधों का कुल', **Nymphaceae** कमल-कुल, **Santalaceae** चन्दन-कुल, **Dipteraceae** कर्पूर-कुल। इन शब्दों से विद्यार्थी को वनस्पतिविज्ञान परिचित और सार्थक लगेगा। विज्ञान का अधिक प्रसार होगा, खेती को वैज्ञानिक ढंग से करने की सुविधा होगी और उससे चहुंमुखी प्रगति होगी। अंग्रेजी की शब्दावली दुरूह है और भारतीयों के लिए सदा दूर और दुर्गम्य रहेगी।

चीन और जापान की आर्थिक प्रगति का मूल कारण स्वभाषा का प्रयोग है। श्रमिक और वैज्ञानिक दोनों एक ही भाषा बोलते हैं—चीनी, जापानी। जो नए विचार अथवा समस्याएं श्रमिक को कार्य करते समय अनुभव होती हैं वह उन्हें अपने अधिकारी को कह सकता है। वैज्ञानिक भी श्रमिक को सहज ढंग से नई सूचना अपनी भाषा में दे सकता है। इससे प्रौद्योगिकी में प्रत्येक कार्य से प्रगति होती है। मानसिक रूप से श्रमिक को अनुभव होता है कि वह भी सुधारों में सतत सहभागी है। 'विकास' सबका लक्ष्य बन जाता है। अंग्रेजी रखने से कर्मचारियों और अधिकारियों में दूरी बनी रहती है और वे सृजन में साथी नहीं बन पाते।

१९०१ में लॉर्ड कर्ज़न ने शिमला में शिक्षा-नीति पर सम्मेलन बुलाया था। वायसरॉय के रूप में लॉर्ड कर्ज़न ने कहा—''विदेशी भाषा के माध्यम से शिक्षा का मुख्य दोष है कि रटने और बिना समझे सीखने की प्रवृत्ति बढ़ती है। ... अंग्रेजी द्वारा भारतीय शिक्षा निरर्थक प्रयास है जिसपर रटने का भूत मंडराता है। ... जबसे मॅकॉले की वाग्मिता की शीतलहर से भारतीय भाषाओं के क्षेत्र मुरझाने लगे, भारतीयों की शिक्षा सिकुचाने और संकटापन्न होने लगी। जो अंग्रेजी पढ़ सकते हैं उन्हें पढ़ाई जाए, पर वह भारतीय भाषाओं के ज्ञान की ठोस नींव पर आधारित होनी चाहिए। जो व्यक्ति अपनी भाषा सुविधापूर्वक प्रयोग नहीं कर सकता वह पराई भाषा का समुचित ज्ञान नहीं पा सकेगा।'' (वायसरॉय लॉर्ड कर्ज़न के भाषणों का संग्रह, पृष्ठ ७०)।

महात्मा गांधी ने हरिजन ९.७.१९३८ में लिखा कि ''हाई स्कूल अंग्रेजों की सांस्कृतिक विजय के विद्यालय हैं।'' स्वतन्त्रता के ७० वर्षों के उपरान्त भी भाषागत दासता नहीं गई और सांस्कृतिक उपनिवेशवाद बढ़ता ही जा रहा है।

हिन्दी में विज्ञान की पुस्तकों के अभाव की चर्चा है। इनमें पाठ्यपुस्तकें प्रमुख हैं। जब हिन्दी में पढ़ाई सचमुच आरम्भ होगी, तब पाठ्यपुस्तकें प्रकाशित होने लगेंगी। आवश्यकता के बिना कोई आर्थिक उपक्रम सफल नहीं हो सकता। हिन्दी में यान्त्रिक सुविधाओं की चर्चा का आधार अंग्रेजी का कुंजीपटल है। आज विश्व में सर्वाधिक विकसित राष्ट्रों में योरोपीय और चार एशियाई देश हैं। योरोपीय देश अमरीका और जर्मनी हैं जो रोमन लिपि का व्यवहार करते हैं। चार एशियाइ देश, जापान, दक्षिण कोरिया, ताइवान्, और चीन चीनी अक्षरों का प्रयोग करते हैं। योरोप इन चार ''आर्थिक व्याघ्रों'' के विकास से भयभीत रहा था। चीनी अक्षरों की संख्या एक लाख के लगभग है। ताइवान् ने कम्प्यूटर (संगणित्र) के लिए 'चीनी लिपि राष्ट्रीय संकेत' (**CNS-X-11643-1986+1992**) १९९२ में प्रकाशित किया। इसमें ४८,०२७ अक्षर सतत प्रयुक्त होते हैं। और इसमें ७१,९७३ अक्षरों की और संभावना है। समस्त संख्या १,२०,००० है। यह अन्तर्जाल (इंटरनेट) पर उपलब्ध है। जापान के हानाज़ोनो विश्वविद्यालय ने बौद्ध साहित्य की विराट् निधि 'इलेक्ट्रोनिक बोधिधर्म' के नाम से उपलब्ध करायी है। इसमें चीनी त्रिपिटक के १,६०,००० पृष्ठ, ज़ेन् अर्थात् ध्यान-संप्रदाय के ८० मौलिक ग्रन्थ, आदि पिछले दो हजार वर्षों का चीनी बौद्ध साहित्य सुलभ हो गया है। यदि हम बौद्ध धर्म में 'मेघ' शब्द का अध्ययन करना चाहें तो पिछले दो हज़ार वर्षों के सूत्रों और शास्त्रों, भाष्यों और टीकाओं आदि के समस्त स्थल संगणित्र प्रस्तुत कर देगा। धर्ममेघा समाधि, महामेघसूत्र में चक्रवर्ती सिद्धान्त का प्रतिपादन से लेकर वर्षादायी मेघ (बादल) के उद्धरण काच पर उपस्थित होते जाएंगे। यदि कोई हानाज़ोनो विश्वविद्यालय के ध्यान-अन्वेषण-संस्थान की **WWB (World Wide Web)** का सदस्य है तो घर बैठे ही कुछ क्षणों में यह विराट् विद्या-निधि उसके संगणित्र पर आने लगेगी। हिन्दी के संगणित्र और अन्य यन्त्रों से संबद्ध विकास की प्रेरणा अंग्रेजी न होकर, चीनी-जापानी की यन्त्र-साधना होनी चाहिए। जापानी भारतीय आचार्य बोधिधर्म की ध्यान-साधना की गौरवमयी स्मृति में अपनी योजना को ''इलेक्ट्रोनिक बोधिधर्म'' कहते हैं। इसी साधना से हिन्दी के संगणित्र का विधायन निकलेगा। जहां चीनी में एक लाख चिह्नों की आवश्यकता है वहां हिन्दी में १००० में ही काम चलेगा। हिन्दी हमें एशिया की ओर देखना सिखाएगी और आधुनिकता के उन्नति-शिखरों पर ले जाएगी। हिन्दी और अन्य भारतीय भाषाओं का विकास भारत के अभ्युत्थान का महत्त्वपूर्ण तत्त्व होगा॥

9. MAHĀBHĀRATA

(written for an exhibition)

Mahābhārata is the radiant epic that builds an intensity of truth's victory over the evil forces of power. It is the ensoulment of widsom where the negations of naked violence melt into the innate spaces of the mind. The ancient Sanskrit dictum was to seek the plenitude of eternal verities of *śruti* or the Vedic values in the epics and purāṇas (*itihāsa-purāṇābhyāṁ śrutim upabṛṅhayet*). Both the epics of Rāmāyaṇa and Mahābhārata have been the way of values from the royal courts to the humblest folk in the charisma of their narration in depiction as murals and sculptures, as well as in performances. This exhibition captures the horizons of sanctity in the charm of paintings by master artists. The *śabda* of the epic becomes the *rūpa* of the brush. Vyāsa's words of imperative sway evoke the subtlety and richness of our souls. The Mahābhārata has been written in literary forms, in dialogue style for performances, painted and sculpted all over Asian lands in the symbolism of ethos and in the dynamism of profound life. This exhibition is a modern rendering of the charm and grace, of the nature and nurture of the epic so that the fratricidal conflict of the Pāṇḍavas and Kauravas leads us from evils of greed to the great hidden in our hearts. It is an endeavour to reconstitute ourselves into devotion, to find the world beautiful to live in. These paintings are the 'silent poetry' where the overflow of splendour awakens the inner being of humans. The *rūpa* or form is the unity of a vision (*darśana*) and experience (*sādhana*) to become a hymn of transcendence. Herein the abstract non-form or *amūrta* becomes *mūrta* as an icon. The paintings of the ageless epic become the purity of moonlight to shed lustre in the humblest of homes. These paintings have to be seen as visualisations of perennial social and spiritual values that seek investiture in the subtle and tender summons of life and the yonder universe. The form or *mūrta* draws humans to their depths as it stirs the spirit as well as the eye.

The image of the feminine in the Mahābhārata represents the perfection of wisdom and the victory of truth in the person of Pāñcālī *alias* Draupadī. She is the unfettered, outspoken and independent in the deconstruction of social conditioning. She incarnates life to quench the embers of the elders at the royal court of Duryodhana. She is beyond Yudhiṣṭhira a creature of conventions. Yudhiṣṭhira stands for "law" and Pāñcālī for "justice". The Mahābhārata is to free the victims of psycho-physical complexes and to lead them to their own transcendence. Pāñcālī is the serenity of the mind beyond the turbulence of life. Yudhiṣṭhira describes her oneiric beauty and yet pawns her, a victim of slumbering forces. As Karṇa informs that Yudhiṣṭhira has lost her to Duryodhana and that he will take her to the Court, she asks: "Can one who has lost himself pawn me". Can impassioned flood be the heart of Cosmic Being? Can the dharma of social conventions be the Dharma of supreme spontaneity? Karṇa returns and the royal elders fall silent. Duryodhana orders Duḥśāsana to bring her to court. Pāñcālī wails as they disrobe her. She invokes Lord

Krishna and her robes are unending. The terror of social logic is replaced by germinative spiritual space. The Kurus are shipwrecked in the stormy sea of the gross world. She sidelines dharmarāja Yudhiṣṭhira for Dharma Krishna to step in to eliminate disintegrating forces.

This exhibition is the watershed of the now and here so that the final word is Dharma to emancipate our lives from being lacerated by the reign for hyper-materiality. Here is the moment to create the pure dynamism of life. Nothing remains neutral once allowed its depths.

Dr. Sushma K. Bahl and Martin Gurvich lift up the veil of fleeting transience and open the lotus of the mind to soak our inner fields of Dharma (dharmakṣetra) and to ripen the fruits of Enlightenment in this unique exhibition of the Great Epic originally termed *Jaya* or victory over the non-substantialities of saṁsāra. Our admiration for this life-giving vision that flows from sublime centuries.

10. ŚIVA THE LORD OF YOGA

(foreword to David Frawley, *Shiva: The Lord of Yoga*, 2015)

This work is a wonderful lotus that blooms from the calyx of the heart of Prof. Vamadeva. He opens before our minds the crystalline divine depths of trans-consciousness in contemplation on Lord Śiva. Our crushing age of "un-man" is in dire need of spiritual waves in the sublime visualization of Śiva so that we drink the very sap of the Divine, in Prof. Vamadeva's revealing spiritual that appears to persons spiritual. In the boundless profound of yoga Lord Śiva bathes our consciousness with the luminescence of being. In the simple and touching words of Prof. Vamadeva we go beyond the confines of life to the Eternal, the heartwork of the sacred. From well-being we are in a cosmos of Being that resonates in a rejuvenation of inherent radiance. Prof. Vamadeva is a wayfarer with his readers in the journey to enlightenment, so that "the flower's sacrifice ripens in the sweetness of the fruit" in the words of Rabindranath Tagore. Lord Śiva is our eternal pilgrimage into the inner steppes of the mind and Prof. Vamadeva's presentation makes it a joyful fullness. In the words of the Aitareya-brāhmaṇa:

The feet of the wanderer are like a flower;
Behold the striving of the Sun,
who is not wearied by the wanderings.

The Liṅga-purāṇa says that Śiva is perceived in a fourfold manner: as the cause of existence, existence itself, the cause of liberation, and release. As the cause of liberation and release, Śiva is the Lord of Yogins, holding within himself the power of the life, the power of creativity. As Lord of Yoga, He transforms creative power into mental creativity and interiorized detachment that leads to release. In the Kūrma-purāṇa, Śiva says: "I the yogi dance eternally". The *ānanda tāṇḍava* of Śiva is the dance of bliss in the hall of consciousness, the dance within the heart of man. His divine totality of creation, maintenance, dissolution, veiling-unveiling and liberation is conveyed by the movements of his limbs. As he dances causing the waves of sentience to scintillate, he appears in the immaculate of the heart (*cid-ākāśa*).

The five letters of the mantra *Namaḥ Śivāya* are the levels of realization signifying the total commitment of the devotee to Śiva. They invoke one by one the five different aspects of Lord Śiva: Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśāna. The Pañcabrahma-Upaniṣad says: With the knowing of fivefold Brahmans, consisting of Sadyojāta and others, as the preliminary step, one should know that all this phenomenal world is the Parabrahman, Śiva, of the character of the fivefold Brahmans, nay be should know whatever is seen or heard of or falls within or lies beyond the range of his inner and outer senses, as Śiva, of the character of the fivefold Brahmans alone". "In the Brahmapura (the body that is the city of the Brahman, wherein is the abode of the Brahman of the Microcosm), wherein is the abode of the form of a white lotus (the heart) known as the

Dahara......, in the middle of it is the ether known as Daharākāśa. That ether is Śiva, the infinite existence, nondual consciousness and unsurpassed bliss...... This Śiva is the witness established in the hearts of all beings...... and manifests himself to the seeker, in accord with the strength of vision and degree of spiritual development attained by the seeker. Hence this Śiva is known as the heart of all beings and the liberator from the bonds of worldly existence".

Prof. Vamadeva presents the depths of Śiva as the Lord of Yoga in words of vision, as he himself is a devout *sādhaka*. It is a pleasure to go along with him in a journey of devotion and purity, of creativity and beauty, so that we may discover the means of fulfilling our destiny. He provides a way to the transcendent in the yogic realization of Śiva to find the yonder shores of consciousness in the cosmic reality of Śiva. Reading through the work, I was reminded that in every cycle of the universe an incarnation of Vyāsa will write the inner aspect of the Scriptures, and Vamadeva (one of the Pañca-brahma), who has a direct experience of subtleties is such an incarnation to show the path where divinity dwells, there it must be worshipped (Taittirīya-upaniṣad 3.10). Prof. Vamadeva leads us to the Puranic insight: "The Supreme stage is your core, the Universe your shape. You are the unborn, Eternal" (Viṣṇu-purāṇa 3.17.34).

11. ŚĀNTIDEVA'S BODHICARYĀVATĀRA

(foreword to C. Upender Rao, *Śāntideva and Bodhicaryāvatāra*, 2013)

The Laṅkāvatāra-sūtra (ed. Nanjio p.134) speaks of five yānas: devayāna, brahmayāna, śrāvaka-yāna, tathāgata-yāna, and pratyeka-yāna:

devayānaṁ brahmayānaṁ śrāvakīyaṁ tathaiva ca/
tāthāgataṁ ca pratyekaṁ yānān etān vadāmy aham//203//

The first two yānas are: (i) devayāna or Vedic deva-centric ritualistic tradition of the brāhmaṇas, and (ii) brahmayāna or meditation on the supreme Brahman of the kṣatriyas. The other three are the Buddhist triyāna. The Laṅkāravatāra (Suzuki p.359) says: "yet when one is taken into the Mahāyāna one enjoys the sense of perfect freedom issuing from the samādhi". The Upaniṣads with their emphasis on concentration on the Absolute, the Immense, the Brahman (from the root *bṛṁh* 'to expand') and as the creation of kṣatriyas continued in the Buddhist emphasis on bodhicitta and samādhi, as Lord Buddha was a kṣatriya. Whenever the four castes are mentioned in the Pali piṭakas, the khattiyas always come first (e.g. Saṁyutta-nikāya 1.98). It was Brahmā who first addressed Lord Buddha as Tathāgata. True to the kṣatriya traditions, the development of bodhicitta leading to the six transcendental perfections (pāramitās) became central to the way of the Bodhisattvas. Śāntideva's profound work delineates the development of the bodhicitta and its perfection in the biocentric positive values of the secular pāramitās.

A great poet, follower of the prāsaṅgika system of madhyamaka, Śāntideva harmonises its philosophical disputations with the pāramitā dedication to Life and ethics. His Bodhicaryāvatāra (BCA) is a world classic. Born as the son of king Kuśalavarman of a kingdom in Gujarat, he showed interest in spiritual matters as a young boy. He envisioned Mañjuśrī, who led him to become a monk. He traveled to Nalanda and became an adept in the Tantras. He delivered a discourse before a congregation of Nalanda which became the BCA. He left for South India which was in the grip of a great famine. He satisfied the hunger of a mass of people with a single bowl of rice. Likewise, this work is a bowl of rice to elucidate several aspects of conduct. As H.H. the Dalai Lama has said: "the benefits of developing qualities with love, compassion, generosity and patience are not confined to the personal level alone, they extend to all sentient beings and even to the maintenance of harmony with the environment". The present work is the timely rain to renew the mind of enlightenment beyond the illusions of modernity which has its stains as well as sublimes. Śāntideva stresses intuitive insight as leading to the six perfections of the altruistic path of the Bodhisattva, so direly needed in our world of Today.

The present collection of papers covers several aspects of the life and thought of Śāntideva. Jacqueline Abdalle details the historicity of the many events in his life as narrated in Bu.ston, Tāranātha and Sazang Mati. She discusses his birth place, dates, ordination, his prime period at

Nalanda, his visits to Triliṅga-deśa (mod. Telangana), Śrīparvata (mod. Nagarjunakonda), and his devotion to Ucchuṣma of Vajrayāna.

Dr. Ani Kunga Chodron also discusses the biographic details of Śāntideva under seven heads. The last event is his victory over Śaṅkaradeva. She also details the relationship between his life and the spirituality enunciated in the BCA.

Michelle Dexter compares the BCA with the Madhyamakāvatāra of Candrakīrti beginning with bodhicitta or generating the thought of enlightenment, embarking on the path of Bodhisattva, and practice of the Six Pāramitās through the Ten Bhūmis. She analyses the stand of various philosophical schools vis-à-vis BCA. She concludes that by reading the two texts together, mādhyamika philosophy can be understood in depth.

Lama Kalsang Gyaltsen categorises the commentary of Sazang Mati Panchen on the BCA. The Panchen cites several canonical texts to explain the five paths, or the classification of bodhicitta into 22 types. It is a fascinating presentation of the traditional explication of the BCA in English.

Andreas Kretschmar discusses the two translation periods of the Tibetan Canon, and the history of the translation of the BCA in the 9th century by Ka.ba Dpal.brtsegs, revised in the 10th century by Dharmaśrībhadra and Rin.chen.bzaṅ.po (not extant), and the third translation by Sumatikīrti and Blo.ldan.śes.rab (the definitive version in ten chapters with 913 stanzas). He mentions the Chinese translation by Śāntideva of Kashmir done in the 10th century (980–1001) and Mongolian from the Tibetan in 1305. He lists Indian commentaries in Tibetan translations, and commentaries by Tibetan masters.

Prof. Upender Rao, the editor, discusses the influence of the Gaṇḍavyūha on the BCA, as evidenced by the commentary of Prajñākaramati.

Akira Saito sheds new light on the two treatises of Śāntideva, the Śikṣāsamuccaya and BCA, on the basis of an early Tibetan recension of the BCA from Dunhuang.

Khusleng Soninbayar reviews the three traditions of the BCA in Mongolian by (i) Chos.kyi.ḥod.zer (fragments from Olon Sume), (ii) earlier version in the RaghuVira manuscript published by me in 1976, (iii) the revised version of Urad Guoshi Bilig-un dalai under the supervision of Lalitavajra in 1748, and (iv) the version in the Mongolian Tanjur (1742–49). He lists 13 commentaries in the Mongolian Tanjur, besides four major commentaries written by Mongolian scholars in the last two centuries: (i) Ṅag.dbaṅ.rdo.rje, (ii) Blo.bzaṅ.dpal.ldan, (iii) Ṅag.dbaṅ.bstan.pa (1814–85). (iv) Bzod.pa. New Mongol translations and expositions have been published in recent years in Ulaanbaatar. True to tradition, he ends his paper: "may all sentient beings of ten directions receive the Bodhicaryāvatāra discourse and attain perfect Buddhahood".

Inspite of irregular spellings, different systems of transcriptions, ambiguities of expression this corpus unfolds the life of the author, comparison of his two works as interdependent presentations of the Bodhisattva path, and it is an appraisal of a historical classic on the sambodhi-citta that has dominated the Trans-Himalayan lands of Tibet and Mongolia for over a millennium. Prof. Rao deserves our gratitude for bringing together in one volume a rich fare of young minds exploring Śāntideva the eloquent champion of mādhyamika thought and praxis. He has striven to show us the lightning brightly in the darkness of a clouded night, so that our thoughts are turned to goodness through the cultivation of bodhicitta, dhyāna-bhūmis and pāramitās:

In a pellucid ocean
Bubbles arise and dissolve again.

12. QUANTUM REALITY AND THE THEORY OF ŚŪNYA

As I assumed office of the President of the Indian Council for Cultural Relations in 2014, I received a challenging letter from Dr. Peter Gobets to record concrete historic evidence on the precise genesis of the zero as a digit. The date of the origin of zero deserves study. Its presence in grammar and metrics as a semantic category goes far back in history. He sent a note of Dr. Elizabeth P. den Boer of the Leiden University on the uncanny convergence of the world views of Indian philosophies and quantum physics. The practical utility of the zero has been adopted in the West but its deeper meaning remains to be grasped. As all signs refer both to concrete presence and an intangible realm, the duality of the vestigial and ineffable is the reality of the *pūrṇa* and *śūnya*. Sanskrit stands out in having the dual number besides the singular and plural. Creation was viewed in India as a binary phenomenon, in consonance with the androgynous birth of humans and animals. The duality of consciousness and intellection was denoted by analogous verbal roots. The fundament of consciousness was the root *cit* and its nominal form *cetana*. It became the verb *cint* 'to think' with the addition of the infix *n* (from *cit* to *cint*), and the noun *cintana*. Creativity was binary and so was its grammatical expression in the dual number. The concept of empirical *pūrṇa* suggested the subtle *śūnya* 'void'. The nāsadīya hymn of the Ṛgveda on creation speaks of *sad* 'existence' and *asad* 'non-existence'. The binary principle of India's approach to reality, phenomena or vacuity, induced the emergence of *śūnya* both as (i) zero and (ii) as a void vacuum where subatomic phenomena arise and decay.

The monocentric approach of Western philosophy, strengthened by monotheism, has led to the ontological quandry of quantum physics as to why subatomic phenomena arise and decay in an empty vacuum. The zero-based philosophy of nonism (no philosophy) has been missing in the West. The vast Buddhist literature of root texts and commentaries of the last two millennia on 'negation' and 'śūnyatā' can provide insights into the subatomic vacuum. Is this subatomic vacuum "empty". No, it is a "creative void".

The word *śūnya* goes back to the Ṛgveda where it means 'emptiness, lack, want, absence' from *śūna* 'swollen', or the state of hollowness. The verbal form *śvayati* means 'swells, increases, and grows' as both increase and emptiness are ingrained in the word *śūnya* itself. *Śūnya* means 'sky' in the Śabdacandrikā. Jaṭādhara's lexicon translates *śūnyavādin* 'one who propounds Śūnya' as a Buddhist. Śūnya developed as a philosophical term in Buddhism; e.g. *paribhāvitā śūnyatā dīrgharātram* 'we have meditated long on the void' in the Lotus Sutra 117.7 (gāthā). There are different lists of *śūnyatā*: 18 in the Mahāvyutpatti 933–51 and Śatasāhasrikā Prajñāpāramitā; and 20 in the Dharmasaṅgraha. The different śūnyatā's have to be interpreted by physicists and mathematicians.

Buddhist thought was based on the negative concepts of *anātmavāda* denying the existence of soul, and secondly the theory of *anityatā* 'impermanence' denying the eternal dimension. Laṅkāvatāra-sūtra 22.10 speaks of *śāśvatoccheda* 'denying the eternal' Both were to lead to śūnyatā. Nāgārjuna the founder of the Mādhyamika School was associated with the Prajñāpāramitā and gave rise to the doctrine of śūnyatā which should be translated as "Creative Void". It is not emptiness related to empirical volume. He defined śūnyatā as *pratītya-samutpāda* which I would render as "interdependent origination" to state that things are not self-arisen but come into existence in mutual dependence on conditions. The conventional truth (*saṁvṛti-satya*) is a necessary means for the ultimate truth (*paramārtha-satya*), and the ultimate makes the conventional possible. The language of Buddhism and that of quantum physics have to overcome dualism of value and validity. Scientists have started to think more subtly than they had hitherto been accustomed. To cite Heisenberg: "Although I am now convinced that scientific truth is unassailable in its own field, I have never found it possible to dismiss the content of religious thinking as simply part of an outmoded phase in the consciousness of mankind".

In the increasingly busy crossroads of artificial intelligence, neuroscience, consciousness, quantum physics, computing sciences, scientists have begun thinking deep below the level of consciousness, beyond logic but with fluidity. The contemporary philosophy of science is becoming the spoilsport of modern logic, like Kurt Gödel's Incompleteness Theorem which declares that any attempt to build a complete and consistent logical theorem will inevitably be ruined by undecidable proportions. Modern understanding of how the glories of the mind spring from pure matter is a challenge. The mind has been viewed as creative and self-aware, how can we think of it as nothing but electrical impulses and biological tissue.

Intuition gave rise to Vedic Mathematics and to the unique mathematical genius of Ramanujan at Cambridge who was hailed as the "man who knew infinity". Semiotics the science of signs and mathematical thought invite us to study new realms of abstraction and meditational insights of Buddhist *śūnyatā* to co-contribute to progress, away from the deep-seated Greek aversion to the concept of emptiness. It will be the pāramitā or Trans-going to comprehend the Universe.

9 Dec 2016

13. STŪPA AS A VISUAL SYMBOL OF THE BUDDHA-REALM

Late Dr. Sudarshana Devi Singhal, Banaras Hindu University, Varanasi

Semantics of the word. Monier Williams in his *Sanskrit English Dictionary* defines stūpa as "a Buddhist monument, dagoba (generally of a pyramidal or dome-like form and created over sacred relics of the great Buddha or on spots consecrated as the scenes of his acts) MWB 504; a relic shrine or relic casket MWB 397, 504". According to him a caitya is a "funeral monument or pyramidal columm containing the ashes of a deceased person". Edgerton (1953:608) defines a stupa as a "relic mound, tope", and a caitya is "an object of veneration" (ib 233).

Liebert (1976:283) opines that the stūpa "was originally a topknot of hair, designating the upper part of head but subsequently became used as an architectural term, indicating a monument of a pyramidal or dome-shaped form over the sacred relics of the Buddha (or other saints). Thus stūpa is a sepulchral monument...". He defines caitya as "a funeral monument, also reliquary".

Upasak (1961:116): "caitya was probably connected with the funeral pyre (*citā*) and hence a structure over it was called a caitya". But he cites many caityas 'shrines' which were dedicated to yakkhas or devas and were later on converted into vihāras. In the tradition of Srilanka, the Kalyāni caitya was built on the spot where Buddha preached. These caityas have nothing to do with relics.

Dhātugarbha is the technical term for a monument containing dhātus or relics. But here too the relics are for the sanctification of a place. Its purpose is not sepulchral. Scholars were aware of this fact, but it was overlooked all the time. In Japan *gorinto* is distinct from a stūpa. A *gorinto* has five stories representing *pañca-tattva*. It is constructed on the remains of a body and is not worshipped.

The emphasis on the stūpa/caitya being a funerary or sepulchral monument *per se* may be due to the fact that the academic world of the 19th century, which was deeply engrossed in the study of Egyptology, was preoccupied with the pyramids. The pyramids were tombs of the sovereigns of the Old and Middle Kingdoms, with the burial chambers beneath, deep underground (EB 8.89). The minds of scholars reared in the Classical traditions of Greek and Latin were fascinated by Egypt to which Greece was deeply indebted as already perceived by the Greek historian Herodotus. The study of Sanskrit or Buddhism was an extension of Classical learning. The constellation of discoveries in the Classical and Egyptian studies had a deep impress on all Orientalists and the conceptualisation of Buddhist themes did not escape this tendency.

What is a stūpa? The stūpa is a syncretic type of monument wherein several stages of development and many functions have converged. On the basis of linguistic, archaeological, and literary evidence the stūpa acquires a new meaning. In its earliest form and function the stūpa represented a stabilisation of the socio-economic life of the community. In Buddhism it became the symbol of the expansion of dharma. John Irwin wrote two papers on "The stūpa and the cosmic axis: the archaeological evidence" (1979), followed by "The axial symbolism of the early stupa:

an exegesis" (1980). Both of them challenge the widely held view that the stupa is a sepulchral monument.

Stūpa was the monument of a carkavartin king. Stūpas were the visual landmarks of the ever-expanding Buddha-realm. They also represent the eternalisation of dharma. Space and time, *dik* and *kāla*, both are symbolised in a stūpa.

Linguistic evidence. The Sanskrit word *stūpa* occurs as early as Ṛgveda 7.2.1, Taittirīya Saṃhitā 3.3.6.5 and Pañcaviṁśa Brāhmaṇa 13.4.4. In these passages the word is translated by Keith as the "topknot of hair designating the upper part of the head". Griffith translates the word *stūpa* in Ṛgveda 7.2.1 as *columns*. Sāyaṇa's translation differs considerably: *stūpaiḥ taptaiḥ, tanvaiḥ*. He considers it as adjective of *raśmibhiḥ*. But in Pañcaviṁśa Brāhmaṇa 13.4.4 Sāyaṇa translates it as *stūpaḥ śṛṅgayor madhyaḥ* and according to W. Caland here stūpa is the 'upper part of the head'.

In Ṛgveda 1.24.7 stūpa means 'tree's stem' (Griffith's translation). Sāyaṇa translates it as *stūpam saṁgham*.

Grassmann (1872:1594) gives the meaning of stūpa as "Schopf, Scheitel". *Schopf* is crown, top of the head, tuft of hair, tree top. *Scheitel* means top, vertex, apex, summit, crown (Cassell 1957:411).

Stūpa occurs in Vājasaneyī Saṁhitā 2.2, 25.2 and Śatapatha Brāhmaṇa 1.3.3.5, 3.5.3.4. Keith translates the word 'a tuft of hair', Eggeling: 'topknot or crest' (Śatapatha Brāhmaṇa 1.3.3.5) and 'crest lock' (Śatapatha Brāhmaṇa 3.5.3.4).

The word *stukā* in Ṛgveda 9.97.17, Kāṭhaka Saṁhitā 25.6, Atharvaveda 7.74.2 and Śatapatha Brāhmaṇa 3.2.1.13 also has the meaning of 'tuft of hair, lock of hair' (in Griffith's translation of the passages). But Sāyaṇa translates: *stukā-śabdo apatya-vacanaḥ* (Ṛgveda 9.97.17).

In Dhātupāṭha 26.127, 32.133 the root *stūp* occurs in the fourth and tenth classes in the parasmaipada as *stūpyati* and *stūpayati* 'to heap up, pile, erect' (MW 1260). MW presumes this to be "prob. invented as a root for stūpa". The root *stūp* and the noun *stūpa* was a living lexeme as evidenced by its derivatives in several NIA languages distributed over vast areas from Afghanistan to Lahndi, Hindi, Oriya and Assamese in the easternmost region of India (see Turner 1966:13710, 13711, 13723); Pali *thūpi-kata* 'heaped up', Prakrit *thuva* 'heap', Waigali dialect of Kafiristan *stu* 'pillar, post', Kumaoni *thup* 'heap', Assamese *thupa* 'heap of straw'., Khasali dialect of Western Pahari *thoa* 'tethering post', Hindi *thopna* 'to cover, hide, heap, collect', *thupana* 'to cause to prop or be propped' (from **stopyate*, Turner 1966:13723).

The word is also attested in Greek *stupos* 'stem, stump, block', (Liddell/Scott 1929:1441) from Greek *stup*, akin to Gk *stuph*. Compare the cognates in Latin *stipes*, *stipa*, *stupeo*, and in Lithuanian *stups*, *stupe*, pl. *stupas* (Uhlenbeck 1898: s.v. *stupaḥ*).

In the aforesaid evidence we can catch glimpses of the very beginnings of the stūpa as an element of the agricultural economy of early man. In its earliest stages it was a 'tethering post' for an animal (compare Khasali *thoa* 'tethering post') made out of a wooden stump to keep the animal in place. An animal (*paśu*) was the symbol of wealth, Latin *pecunia* 'money', originally property in cattle, from *pecus* 'cattle'. When the animal sat around the post, it urinated and excreted on the ground, rendering it hard and impervious to grain pests. To this day, the earth is plastered with cowdung in Indian villages, to keep away pests injurious to grain. In course of time, the ground hardened by dung-plastering, was used to store grain. Sheafs of grain were heaped around the tethering post and clay was laid around the rim: reflected in the meaning of the root *stūp* 'to heap up, pile', Assamese *thupa* 'heap of straw', and Hindi *thopna* refers to laying clay around the heaped sheafs of grain. By and by the heap of grain rose to the top of the post and was covered around with clay and dung, leaving a vent at the top for ventilation. What was a tethering stump became a beautiful elongated rotund structure. Such grain silos can be seen to this day in villages in India, symbols of economic security till the next crop or warranting a longer spell of freedom from want in case of failure of the next crop. In its earliest form and function, the stūpa represented a stabilisation of the socio-economic life of the community. The various elements of the stūpa in Buddhism that have been detailed above are affirmed by shimmerings preserved in the semantic development of the word across time and space.

In Japanese iconography Vaiśravaṇa, the Lokapāla of the north, "has his abode in Alakā abounding in wealth and magnificence" (Getty 1928:156). He holds a stūpa in his left hand, which is sometimes replaced by the flaming pearl cintāmaṇi (Getty 1928:167). Here the stūpa is a significant substitute of cintāmaṇi symbolising affluence. In AD 593 Prince Shōtoku built the Shitennoji Temple in Osaka in honour of the Four Lokapālas after his victory over Mononobe and Nakatomi clans for the stabilisation of the New Order.

Thus, stūpa has three primary meanings of 'topknot or the lock of hair' (= supreme); 'stem, tree, pillar, post' (= stability); and 'heaped up, piled up' (= cover). Stūpa was thus to become a symbol of supremacy, expansion and stability of an order.

Caitya. Besides the word stūpa, the other term in caitya. It goes back to Vedic times. *Caityapāla* 'the guardian of a caitya' occurs as early as the Ṛgveda 5.38.29. It occurs already in the Āśvalāyana-gṛhyasūtra 3.6, Gṛhya-saṁgraha 2.4 'a sanctuary near a village'. *Caitya-yajña* is 'a sacrificial ceremony performed at a caitya' in the Āśvalāyana-gṛhya-sūtra 1.12.

Upasak (1961:116) has connected the word caitya with the funeral pyre (*citā*). Rhys Davids and Stede (1921:104) translate *cetiya* as 'a tumulus, sepulchral monument'. The caitya was primarily connected with the worship of yakṣas and devas. The word derives from *citi*, the Vedic fire altars. They were sacred constructions erected by putting bricks. The Vedic fire altars known as *citis* were constructed with bricks (*iṣṭakā*) of special measurements, such as bṛhatīs, ardhyas, śūlapādyās, dīrghapādyās, etc. to get different geometrical shapes. The word *iṣṭakā* means a brick used in building the sacrificial altar (MW) and it is significantly from the root *yaj*. *Iṣṭakaciti* is putting bricks in layers and rows (Śatapatha Brāhmaṇa 10.1.3.8) and *iṣṭak-aika-śata-vidha* corresponds to 101 bricks (Śatapatha Brāhmaṇa 10.2.6.11).

Baudhāyana-śulbasūtra deals with the constructional details of numerous citis such as praüga citis, ubhayataḥ-praüga citis, ratha-cakra citis, parimaṇḍala-droṇa citis, caturasra-droṇa citis, samūhya citis, paricāyya citis, etc. (RaghuVira 1981:305–328).

The caityas were erected around fire altars (Coomaraswamy 1927:47) or Vedic *citi*. In the time of Lord Buddha most of the caityas were dedicated to yakṣas. These yakṣas were adorable gods or upāsya devas:

mahad yakṣaṁ bhuvanasya madhye/
tasmai baliṁ rāṣṭrabhṛto bharanti// (Atharvaveda 10.8.15).

And this is the centre of the universe where the fosterers of empires pour their offerings to the Mighty, the Adored, the Adorable (RaghuVira 1978:353).

Caityas also meant sacred trees. *Caitya-taru* is a tree standing on a sacred spot (Var. Br.5). *Caitya-dru*, *caitya-druma*, *caitya-vṛkṣa* as a religious fig tree is well known in Sanskrit literature. In Mahābhārata *caitya-sthāna* is a place made sacred by a monument sanctuary (MW). In Rāmāyaṇa 5.15 *caitya-prāsāda* is a shrine built on a caitya. When Bhīṣma took charge of the government, the country was full of caityas and yūpas (*caitya-yūpa-śatāṅkitaḥ*, Mahābhārata 1.109.13, Upasak 1961:166).

A caitya was sometimes known by the name of the yakṣa to whom it was dedicated. Sārandada cetiya, Ānanda cetiya, Cāpāla cetiya, Gotamaka cetiya in and near Vesali, Maṇimālaka cetiya in Magadha, Ajakalāpa cetiya at Pawa are some examples. Pāṣāṇaka cetiya was built on a great rock. Makuṭa-bandhana cetiya of Mallas of Kusinara was a hall in which Malla chiefs put in their ornaments on festive days (Dīghanikāya Aṭṭhakathā 2.596).

Thus caityas were sacred monuments, places of worship, halls or trees where people could assemble. Buddha preached his sermon at Ānanda cetiya to monks on the Four Great Authorities (*cattāro mahāpadesā*). At Sārandada cetiya Buddha delivered to Licchavis his famous sermon regarding the Satta Aparihānīya-dhammā (Aṅguttara-nikāya 5.16, Dīghanikāya 2.72).

Buddhist tradition makes a canonical distinction between a *t'a* housing sacred relics and a *che-t'i*/caitya which housed images and other sacred objects or marked sites of religious significance. The Mahāsāṅghika-vinaya (T 1425, Nj 1119, K 889) translated by Buddhabhadra and Fa-hsien in AD 416 says that "if religious edifices contain a relic (*shê-li*) they are designated *t'a*, and if they do not contain a relic they are caityas (*che-t'i*). Likewise the place where Buddha is born, the place where he has attained bodhi, the place where he has turned the dharmacakra, the place where he has entered nirvāṇa, the portraits of pratyeka-buddhas, the place which bears the imprint of the foot of the Buddha are caityas" (T 1425:22.498b, Ligeti 1978:267). The ideogram *t'a* in Giles (1892:10525) signifies mainly a pagoda. It is the transcription of Sanskrit *dhā* of dhātugarbha. "But in Chinese usage the distinction faded, and the word *t'a* could cover all these and other functions, including the memorial stelae of deceased monks" (Mochizuki 4.3835b and 3837c, Dudbridge 1978:100).

Both stūpas and caityas were at times consecrated with relics. Relics were enshrined in them for sanctification. Stūpa and caitya are two different terms. There is a basic difference in their mode of construction, which we can discern in their etymology. Stūpa later on gave the Hindi word *thopanā*. Stūpas were raised with stumps, yūpas, wooden shafts around which mud was heaped. Caitya cognate to the word *citi* was constructed with the help of bricks. Yakṣa caityas were constructed under trees or around tree trunks.

Stūpa was the monument of a cakravartin king. The stūpa was the assertion that the place was an integral part of the dominion of a cakravartin king. The links between stūpa-worship and kingship cult are confirmed in the Mahāparinibbāna-suttanta and other texts (Irwin 1980:24). H.L. Shorto (1972:78) identifies stūpa as a royal being on one hand and as a cosmic axis on the other. Likewise Tucci (1957:118–23) has shown that the king participating in the construction of a royal stūpa unites himself with the axis of the monument which is conceived of as the metaphysical centre around which his kingdom revolves (Irwin 1980:24).

Buddha as the cakravartin. Some of the important episodes in the life of Buddha depict him as a cakravartin. Buddha was born with thirty-two mahāpuruṣa-lakṣaṇas. Among these 32 special signs is *cakrāṅkita-hasta-pādaḥ*, an indication of his being a cakravartin (Mahāvyutpatti 22).

Buddha attained Enlightenment under the Bodhi tree. He sat there in silence for seven days. Answering the querry of Samantakusuma devaputra, Buddha replies: "Just as a consecrated king by jñāti-saṅgha must not leave that place for a week likewise the Enlightened Buddhas should not leave paryaṅka (*abhiṣikta-daśabala-praṇidhi-pūrṇṇāh jinā na bhindanti paryaṅkam*, Lalitavistara 371).

Wheel was the first of the Seven Jewels of a Universal Monarch or Cakravartin "the one who sets the wheel in motion". It also must not be forgotten that the Bodhisattva might have become the sovereign of the universe had he not preferred to conquer a spiritual empire. The wheel as symbol for the universe would serve just as well as a symbol for the spiritual empire and so the 'setting of Wheel of Law in motion' became a synonym for the First Sermon in sofar as it brought a new moral order into the world (Foucher 1953:151). Before entering mahāparinirvāṇa Buddha replied to Ānanda: 'A tathāgata, pratyekabuddha, a true hearer of Tathāgata and a cakravartin king is worthy of a thūpa' (Mahāparinibbāna-sutta 5.27 in *Sacred Books of the East* 21.93). After Buddha's parinirvāṇa Ānanda instructed the Mallas of Kusinara as follows: "And as they treat the remains of a king of kings, so, Vasetthas should they treat the remains of the Tathāgata. At the four crossroads a stūpa should be erected to the Tathāgata. And whosoever shall there place garlands or perfumes or paint or make salutation there, or become in its presence calm in heart—that shall long be there for a profit and a joy (Mahāparinibbānasutta 6.33, Foucher 1963:241, SBE 21.125, 126). "With the appearance of a Cakkavatti there appear seven treasures in the world; similarly, with the appearance of a Tathāgata there appear the seven treasures of wisdom—mindfulness, searching of the Dhamma, energy, zest, tranquillity, concentration, equanimity" (Cakkavatti-sutta of Saṁyutta-nikāya 5.99, Malalasekera 1937:1.833). As the supreme cakravartin Lord Buddha was attended on by the Lords of both Heaven and Earth, namely, Indra and Brahmā".

Stūpas erected as objects of worship during the life-time of the Buddha. According to the Aṅguttara comm. (1.207f) Buddha gave for worship to Trapuṣa and Bhallika, eight handfulls of his hair which he obtained by stroking his head. They took the hair with them to their city of Asitañjana and built a cetiya from which rays of blue light issued on fast days (Malalasekera 1937:1.991).

Hsüan-tsang mentions two stūpas built by these first lay-disciples of Buddha, one at Ti-wei, a town 50 li north-west of capital Balkh and another at Po-li, which was 40 li to the north of Ti-wei. In each of these towns the stūpa is about three chang (about 30 ft) in height. The account runs as follows in the translation of Beal (1884:47–48): "In old days when Buddha first attained enlightenment after gazing with delight on the Bodhi tree, he went to the garden of the deer, at this time two householders meeting him and beholding the brilliant appearance of his person, offered him from their store of provisions for their journey some cakes and honey. The Lord of the World, for their sake preached concerning the happiness of men and Devas and delivered to them, his very first disciples, the five rules of moral conduct and then ten good qualities. When they had heard the sermon, they humbly asked for some object to worship. On this Tathāgata delivered to them some of his hairs and nailcuttings. Taking these, the merchants were about to return to their own country when they asked of Buddha the right way of venerating these relics. Tathāgata forthwith spreading out his saṅghāṭī on the ground as a square napkin, next laid down his uttarāsaṅga and then his saṅkakṣikā; again over these he placed as a cover his begging-pot, on which he erected his mendicant's staff. Thus he placed them in order, making thereby (the figure of) a stūpa. The two men taking the order, each went to his own town, and then according to the model, which the holy one had prescribed, they prepared to build a monument and thus was the very first stūpa of the Buddhist religion erected".

Stūpa with sūtras. The dharma spread far and wide. Wherever dharma journeyed it left its imprint in the form of stūpas/caityas. People came to worship them to visualize dharma. The place on which a stūpa stood became a dharmakṣetra. It lent splendour to space, and space sanctified it for the totality of time.

In the Milindapañha 4.8.51 Nāgasena replies "And again O King... By this wonder may the true faith remain always established on the earth and may mankind believing grow in grace. Thus is it that wonders occur by the resolve of a god at the caitya of one entirely set free (arhat) (SBE 36.175).

The Saddharmapuṇḍarīka (ch.10) speaks of Buddha-shrines erected without relics where Dharmakāya/Dharmaparyāya is preached or studied: "Again Bhaiṣajyarāja, on any spot of the earth where this Dharmakāya is expounded, preached, written, studied, or recited in chorus, on that spot one should build a tathāgata-shrine (caitya), magnificent, consisting of precious substances, high and spacious, but it is not necessary to depose in it relics...any spot of the earth where this Dharmaparyāya is taught...must be honoured, respected, revered, worshipped as if it were a stūpa..." (SBE 21.220).

"Any Bodhisattva Mahāsattva, who after Tathāgata's complete extinction shall keep this Dharmaparyāya... And where that young man or young lady of good family, Ajita, stands, sits, or walks, there one should make a caitya, dedicated to the Tathāgata, and the world, including the gods, should say: This is a stūpa of the Tathāgata" (SP 16.36 in SBE 21.324, *mutatis mutandis*).

"And whereever such a sage is walking, standing, sitting, or lying down, wherever the hero pronounces were it but a single stanza from this sūtra: "61. There one should build a stūpa for the most high of men, a splendid, beautiful (stūpa), dedicated to the Lord Buddha, the Chief and then worship it in manyfold ways" (SP 16.60–61 in SBE 21.327).

"Wherever on earth by young men of good family this Dharmaparyāya shall be made known, read, written, meditated, expounded, studied or collected into a volume, be it a monastery or at home, in the wilderness or in a town, at the foot of a tree or in a palace, in a building or in a cavern on that spot one should erect a caitya in dedication to Tathāgata" (SP 20 in SBE 21.367).

Stūpas were landmarks of the expanding Buddha-realm. Emperor Aśoka filled his extensive domains with stūpas in order to sanctify the vast earth to the highest degree (Aśokāvadāna 79):

stūpair vicitrair giri-śṛṅga-kalpaiś
chatra-dhvajaiś cocchṛta-ratna-citraiḥ/
saṁśobhitā me pṛthivī samantād
vaistārikā dhātudharāh kṛtāśca/ Jambudvīpe/ //

For a gift of dust Aśoka had won such a vast empire. In gratitude, he spread the dharma far and wide: *sthaviro 'yam me manoratho ye bhagavatā Buddhena pradeśā adhyuṣitās tān arceyam/ Cihnāni ca kuryāṁ paścimāsyām janatāyām anugrahārtham/* (Aśokāvadāna 81).

Profound faith, reverence and gratitude found their expression in the affirmation of dharma by adorning Jambudvīpa with hundreds of stūpas:

Lokam caitya-śatair alaṃkṛtam idam śvetābhra-kūṭa-prabhaiḥ/
Asyādyāpratimasya śāsanakṛte kin no kṛtaṁ duṣkaram// (Aśokāvadāna 92)

Aśoka ordered yakṣas to construct throughout Jambudvīpa a stūpa in each area inhabited by a population of one crore. Thereupon yakṣas departed towards the four directions to construct stūpas: *āsamudrāyāṁ pṛthivyāṁ hīnotkṛṣṭamadhyameṣu nagareṣu yatra koṭih paripūryate tatra dharmarājikā pratiṣṭhāpītavyā* (Aśokāvadāna 53–54).

The Chinese translation of Aśokāvadāna 54–55 says that all stūpas were constructed simultaneously: "The King said: There are three kinds of kingdoms the small, the middle, and the big. If a kingdom pour out one crore ounces of gold, a royal stūpa is to be erected there. O King, if you wish to have power to construct (all) the stūpas at the same time... Let the order be given all over the kingdom, that when I shall cover the sun with my hand, at the same moment all be engaged with the construction of the stūpas...” The day all the stūpas were erected, Emperor Aśoka was blessed with a son. The overjoyed Emperor exclaimed: “and now may the son give to the Law a prosperity still greater (*dharmeṇa rājyaṁ mama kurvato hi jātaḥ suto dharma-vivardhano ’stu*)” (Aśokāvadāna 105).

When Emperor Aśoka had constructed stūpas and held the quinquennial assembly the inhabitants of all parts of Jambudvīpa had faith in Buddha and dharma: *yadā rājñ-āśokena bhagavac-chāsane śraddhā pratilabdhā tena caturaśīti-dharmarājikā-sahasram pratiṣṭhāpitam pañca-vārṣikam ca kṛtam* (Aśokāvadāna 56, cf.104).

84,000 stūpas. During the Five Dynasties the kingdom of Wu-Yüeh earned the title of *Fo-kuo* ‘Buddha-kṣetra’ = the Land of Buddhism, the Realm of Buddhism. Prince Ch‘ien Shu (929–988) who reigned from 949–978 had a set of small 84,000 bronze stūpas cast and guilded in 955 like those built by Emperor Aśoka. Eightyfour thousand copies of the Sarva-tathāgata-adhiṣṭhāna-hṛdaya-guhya-dhātu-karaṇḍa-mudrā-dhāraṇī were printed in 956 for Prince Ch’ien Shu. They were embellished with frontispieces showing people worshipping a stūpa. These small scrolls (full length 222 cm and height 7.1 cm) were printed to be enshrined in the bronze stupas, which were 20 cm high. On four sides a relief panel, depicted the story of Aśoka. Inscription on the stūpas reads: “Ch‘ien Hung Shu, Prince of Wu-Yüeh made 84,000 precious stūpas, dated Yi-mao (955) year”.

In 963 Prince Ch‘ien Shu had to pay heavy tribute to the Chou Emperor. In 965 another set of iron stūpas was cast. Prince Ch‘ien Shu had cast these stūpas to stabilize his kingdom. In China iron symbolises strength and stability.

The Prince printed once again 84,000 scrolls of the same dhāraṇī in 975. Its colophon explicitly says that the 84,000 scrolls are to be given as an offering for the Brick Pagoda of Hsi-Kuan, later known as Lei-feng-t’a or Thunder Hill Pagoda at Hang-chao. The Pagoda was so planned that it consisted of 84,000 bricks made to specific measurements. Every brick had a hole in which a dhāraṇī was inserted for sanctification. This Pagoda collapsed after 950 years on 25 September 1924 (Edgren 1972:141–146, Loehr 1968:8, 9) which led to the discovery of the dhāraṇīs. The Ch’ien family was renowned for the construction of Buddhist stūpas, and several hundred monasteries throughout its realm to make it a Fo-kuo or Buddha-kṣetra (Schafer 1976:213).

Ta-T’ang hsi-yü-chi of Hsüan-tsang indicates the prevalence in India of a similar practice of secreting tiny handwritten sūtras in stūpas about five or six ts’un high (Edgren 1972:143).

It is significant that the Sarva-tathāgat-ādhiṣṭhāna-hṛdaya-guhya-dhātu-karaṇḍa-mudrā-dhāraṇī was printed by Prince Ch‘ien twice. It was translated into Chinese by Amoghavajra (705–774) who went to China about 720 where he became a disciple of Vajrabodhi. The epithets *bhuvi bhuvanadhare*, *jayadhara* and *supratisṭḥita-stūpa* are indications that this dhāraṇī was also intended for the state. This dhāraṇī has been found near Abhayagiri in Srilanka, written on granite slabs. Abhayagiri was a famous Vajrayāna centre. Amoghavajra went to Srilanka in search of sūtras. An interesting story occurs in the Tibetan translation of the dhāraṇī (Peking Kanjur 508: 112.2.2–114.4.7). Buddha accompanied by the brāhmaṇa Vimalaprabha came upon a large old stūpa. The old stūpa began to glow brightly all around and multicoloured rays of glowing light shot forth. Buddha presented it his own garment. Vimalaprabha asked the reason. Buddha explained that there is a special text Sarva-tathāgat-ādhiṣṭhāna-sūtra. Wherever this text is, there are hundreds of millions of Tathāgatas, unspeakably many dhātus of Tathāgatas, the 84,000 pieces of Dharma, etc. One who hears even the name of the text, copies it, worships it results in merit equal to that of ninety-nine hundreds of millions of Tathāgatas... If some one made a copy of it and put it into a stūpa that stūpa would became a stūpa of the relics of the essence of vajra of all Tathāgatas and it would become a stūpa of ninety-nine millions of Tathāgatas (Schopen 1982:104).

Another interesting example is of the Raśmi-vimala-viśuddha-prabhā-dhāraṇī which was enshrined in a stūpa as early as 751 in Southeast Korea. Empress of Japan had a million copies of the same text printed in AD 770, and had them deposed into a million miniature stūpas which she then had distributed all over Japan (Schopen 1982:106).

The Cuttack Museum Stone Inscription speaks of the insertion of dhāraṇīs to sanctify caityas: *yaḥ kaścid bhikṣur vā bhikṣuṇī vā upāsako vā...imāṁ dhāraṇīṁ likhitvā 'bhyantaraṁ prakṣipya caityaṁ kariṣyati tenaikena caityena kṛtena lakṣaṁ tathāgata-caityānāṁ kṛtaṁ bhavati*.

Dhāraṇīs played a prime role in the sanctification of stūpas for the stability of the state. We can cite examples from Chinese history where Buddhist tantras were translated for the security and stability of the state against the attacks of Tibetans and Arabs. This is explicitly stated in the Vaiśravaṇa-kalpa, translated by Amoghavajra (T 1249). Reverses on the battlefield were followed by renewed vigour in translating the tantras (Lokesh Chandra 1981:43). Amoghavajra was the Imperial Preceptor whose translations and subsequent invocations of deities for the extermination of enemies, gave a new impetus to Buddhism in China. A sovereign state and sanctifying scriptures became a shared interdependence.

Kokubunji system as a means of uniting the nation. To extend its provincial control, the Japanese Ritsuryo Government decided to imitate the Chinese Ta-yün system of a national network of temples. Emperor Shōmu decreed in 741 that each province in Japan was to build a seven-storied pagoda and enshrine Buddhist texts therein. The Emperor initiated the Kokubunji system as a means of uniting a nation that had become exceedingly restless. Thus Buddhism achieved the status of a national religion. Each Kokubunji temple was granted about 24.5 acres of rice lands, which led to rapid economic development (Matsunaga 1974:121–23).

Stūpa, tree, shaft, yūpa. The word stūpa occurs in Vedic literature. There it has the meaning (i) tuft of hair: top, crown, crest. It has the idea of supremacy, crowning achievement. We can compare the word *uṣṇīṣa*. The goddess Uṣṇīṣavijayā is the goddess of Supreme Victory. Stūpas were built in the shape of towers, surmounted by a cupola and one or more chattras. Chinese stūpas have seven to thirteen chattras (Jolly 1920:901, 902). It is noteworthy that the earliest stūpa was built on hair of Buddha given to Trapuṣa and Bhallika. A modern Burmese work Cha-kesa-dhātu-vaṁsa gives the history of six hair-relic shrines (Norman 1983:143).

(ii) The second meaning of the word stūpa is tree, shaft, yūpa. The shaft and yūpa is clear in Buddhist stūpas. The axial pillar of the stūpa is sometimes depicted in the actual form of a tree, with foliage branching out at the summit (Irwin 1979:38 figs.23&24). Irwin emphasizes that "the primary component of the early stūpa had been an axial pillar of wood". He commences with the thesis of Mus (1935): 'Henceforth, the central part played by the axial pillar in the structure of the stūpa is confirmed. It is not just that it marks the centre, and that it rises up and dominates the stūpa in the form of a staff bearing parasols: the entire masonry surrounds and encloses it, is explained by it, and constitutes no more than—in a single word—its envelope. From the above, it is clear that the stūpa is to be understood above all in terms of its axis".

Irwin continues to cite the records of excavations of stūpa-mounds from the earliest date to the present day. The first recorded excavation took place at Vaiśālī (Bihar) around 1800, where 'a well of great depth' was found. The next recorded stūpa excavation done by Charles Masson in Afghanistan in the 1830's revealed the "peculiarity of construction observable in the existence of a shaft or chamber at the summits". "Masson brought to light the reliquary, carved in the form of a stūpa of the kind he was disembowelling. Running through its axis is a colossal pillar bearing parasols". Irwin cites a long sequence of evidence of the discovery of circular shafts running down the centre of the dome of the Bhattiprolu stūpa in Andhra Pradesh excavated in 1871, a 'circular pipe' at the centre of the stūpa mound at Piprahwa in the Nepal Tarai filled with clay and encircled with brickwork; the shaft in the Ghaṇṭāśālā stūpa in Andhra Pradesh; a hollow shaft-hole in the centre of the mound at Gotihawa on the Indo-Nepal border; axial-pillar remains in the stūpa mound at Lauriya-Nandangarh excavated by Block in 1904–5 which he proved "beyond doubt that the hollow shaft-holes in the centres of so many ancient stūpa-mounds had originally been occupied by wooden pillars, because in one case the stump of the original pillar had actually survived".

Irwin equates the axial pillar with the Vedic yūpa: "...We have already learned that the first act in building a stūpa in ancient times was to erect a free-standing pillar called yūpa. This we have recognized as a symbol of the Axis Mundi located at the Navel of the Earth and mystically identified with the spot at which the universe was literally 'born'". The Divyāvadāna 243–44 actually uses the term yūpa-yaṣṭi: *sā yūpa-yaṣṭir abhyantare pratipāditā*. The word *yūpa* has been used "in the most important of all Buddhist texts on the building of a stūpa. In *Mahāvaṁsa*, chapter 28, line 2 we read that when King Devānāmpiya-tissa (c. 250–210 BC) had selected an auspicious site for the future construction of the *Mahā-stūpa*, his first action was to mark the spot by erection of a stone *yūpa*" (Irwin 1980:13). "On the strength of the Ṛgveda alone, there is no evidence that the sacrificial post in its *yūpa* designation was actually associated with slaughter" (Irwin 1980:15). "In Vedic texts, the word most commonly used for 'sacrificial post' is not *yūpa* but *śvaru*. In the whole of the Ṛgveda where sacrificial posts are frequently mentioned, there are only four passages in which the word *yūpa* is used instead of *śvaru*" (Irwin 1980:13). "In none of these is there any indication that the sacrificial post was *execution* post. In one of them the sacrificial post as *yūpa* is described as 'patron of the sacrifice'. In another (10.70.9–10), it is clearly stated that the animal was tied to the *yūpa* specifically for the rite of its anointment, the purpose of which was to ensure smooth passage of the sacrifice to the gods" (Irwin 1980:14). In Srilanka, the term *indrakīla* is used for the axial pillars in the centre of the stūpas. "Indrakīla is a cosmogonic term, and it has its ultimate point of reference in the 'peg' or 'nail' used by Indra to 'fix' or 'stabilize' the universe at the creation" (Irwin 1980:22).

Royal power and cosmic power. The king derived cosmic power as 'ruler of the universe' (cakravartin) from the Axis Mundi. "In view of the well-known links between stūpa-worship and the kingship cult, abundantly confirmed in the Mahāparinibbāna-suttanta and other parts of the Buddhist canon, we should note the frequent recurrence of nail- or peg-imagery in rites of royal consecration in many different parts of the world, especially in descriptions of the king being firmly fixed on his throne" (Irwin 1980:24). "In Atharvaveda 6.87 the king is said to owe his fixity to Indra who is not merely identified with the cosmic axis but said to be synonymous with it (Indra is skambha and skambha is Indra' according to Atharvaveda 10.7.29–30" (Irwin 1980:24).

Earth heaped around the axial pillar. "In the next stage of building a stūpa earth or clay was heaped around the pillar to form a mound or dome" (Irwin 1979:39).

Stūpa and dhātu. Bareau (1975:159–165) discusses the features which distinguish a stūpa from a śmaśāna. Relics of Lord Buddha and his disciples were to sanctify the stūpa. They were for consecration. Sūtras and dhāraṇīs were also enshrined as dhātus. Saddharmapuṇḍarīka goes a step further and declares that wherever a Dharmaparyāya is recited that place is worthy of a stūpa. It was the Buddhisation of the place. Eternal dharma found its concrete expression in a stūpa. The word *dhātu* means *dhīyate sarvaṁ nikṣipyate...dadhāti śabdāt* (Vācaspatyam p.3869). *Dhātu* has wider connotation than relics or remains of a body. Moreover relics are known as *dhātu* because they are deposed or enshrined in a stūpa for its sanctification. A *dhātu* may be a bowl of Lord Buddha, hair and nailcuttings of Buddha in life or his remains after nirvāṇa, a Buddhist sūtra or dhāraṇī, an image, etc. Even Lord Buddha's footprints were considered *dhātus* as cetiyas were built over them: one in India, one in Yonakaraṭṭha and one in Srilanka. Even the chanting of a Dharmaparyāya can serve as *dhātu*. A place sanctified through the recitation of a Buddhist text became worthy of a thūpa.

Three kinds of cetiya. Sārasaṅgaha (written by Siddhāttha, a pupil of Buddhappiya, the chief of the Dakkhiṇārāma at the end of the thirteenth and beginning of fourteenth centuries, Norman 1983:173) describes three types of cetiyas: (i) paribhotta or paribhoga-cetiya, (ii) dhātu or sārīrika-cetiya, (iii) dhamma or uddesika-cetiya. Among these uddesika-cetiya is better because it has an image. To quote the text: *tividhaṁ hi buddha-cetiyaṁ: paribhotta-cetiyaṁ dhātu-cetiyaṁ dhamma-cetiyan'ti/ tattha bhagavato paribhutt-upakaraṇādīni nidahitvā kataṁ cetiyam paribhotta-cetiyaṁ nāma/ dhātuyo nidahitvā kataṁ dhātu-cetiyaṁ nāma/ paticca-samuppādādi-*

likkhita-poṭṭhakaṁ nidahitvā kataṁ dhamma-cetiyaṁ nāma/ sārīrikaṁ paribhogaṁ uddesikan'ti evam'pi cetiyaṁ tippabhedaṁ hoti. "ayaṁ pabhedo patimā-rūpakassāpi uddesika-cetiyena sañgahitattā suṭṭutaraṁ yujjatīti" vinaya-ṭīkāyāṁ vuttaṁ (Minayeff 1871:78–79).

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14. AŚOKA AND KHOTAN

The Calcutta-Bairāṭ edict recommends monks to study the Aliya-vasāni text. It corresponds to the fourth nipāta of the Aṅguttara-nikāya.[1] It describes the relationship of a *cakkavatti dhammika dhamma-rāja* to Dhamma:[2]

> "Herein a rājā who is *cakkavatti* and *dhammika dhammarāja* is in dependence on the Dhamma—honouring the Dhamma, respectful and deferential to the Dhamma, with the Dhamma as his banner, with the Dhamma as his standard, with the Dhamma as his overlord, he keeps watch and ward among his folk.
>
> "Then again, a rājā (who is etc., etc., as above) keeps constant watch and ward among the warriors who follow in his host, among brāhmans and householders and dwellers in outlying parts, among samaṇas and brāhmans, beasts and birds alike.
>
> "(Such an one) rolls the wheel of sovereignty not to be upset by any human being whatever, by any foe that lives."

The life and work of Aśoka was conditioned by this concept of dhammarāja, as well as by his dynamic drives of *dhammaghosa* to be a cakravartī or universal monarch. The several public utility works undertaken by him are found in the Mahāsudassana-sutta (Dīghanikāya 2.177f), which says that a monarch had to advise his subjects as to what is right and wrong. He had to work for the well-being of the people, after having established social and political stability in the land (*janapada-tthāvariya-ppatto*, D 3.59). As a cakravartī Aśoka spread the message of Dhamma to Srilanka, to the Greek kingdoms and to Central Asia. The legends of SE Asia deserve careful study as to his role in their lands. The fourth Rock Edict (Girnar RE 4.2) says that the sound of drums (of war) has become the sound of Dhamma, *bherīghosa* has become *dhammaghosa*.[3]

International vision. When Aśoka went to Ujjayinī as the Viceroy of the Avanti region, he married the daughter of a rich merchant of Vedisagiri. She is named Vedisadevī. From her were born Mahendra and Saṅghamitrā who were sent to Srilanka to establish Buddhism. Vedisadevī was from the Śākya clan of Lord Buddha. The Śākyas had fled from the massacre of Viḍūḍabha to Vedisa (Sanskrit Vidiśā) which is Bhilsa, 26 miles NE of Bhopal. Before leaving for Srilanka Mahendra visited his mother and stayed in the Vedisagiri monastery, which should be modern Sanchi.

Emperor Aśoka's zeal to spread Dhamma in distant lands abroad was both his Dharma and dream as a cakravartī. The second rock edict mentions that Aśoka established medical treatment for both men and cattle in the kingdom of Antiyaka (var. Aṁtiyoga, Aṁtiyoka) and in other neighbouring kingdoms. Antiyaka is Antiochus II Theos of Syria (r. 261–46 BC).

The 13th rock edict refers to five Greek kings Antiyoga, Tulamaya, Antekina, Makā, Alikyashudala (in the Kalsi version). They are:

Antiochus II Theos of Syria (r. 261–46 BC)
Ptolemy II Philadelphus of Egypt (r. 285–47)
Antigonus Gonatas of Macedonia (r. 276–39)
Magas of Cyrene in Africa (r. ca 300–ca 250 BC)
Alexander of Epirus (r. 272–ca 255).

The people of these kingdoms were confirming to Aśoka's instructions in morality (*dhammānusasti*). The rock edict also mentions Kambojas who were an Iranian people like the Khotanese. Aśoka mentions them separately from the Greeks. King Magas ruled Cyrene which is Libya in Africa. Aristippus of Cyrene was a disciple of Socrates and founded the school of Cyrenaic philosophy. Its leading doctrine was that pleasure is the chief end of life and that intense and immediate pleasures are preferable.

The Kuṇālāvadāna (Chinese A-yu-wang-hsi-huai-mu-yin-yuan Nj 1367) was translated into Chinese by Dharmanandin in AD 391 (K 1018). It mentions that Aśoka proposed to give Kucha to his son Kuṇāla.[4]

Ch'in Shih-huang-ti (r. 221–10 BC) created the centralised state of China, unified the law, currency, weights and measures and written language. He built the Great Wall by joining sections constructed by the Six Warring States. James H. Jacques (*Eastern World*, July 1955:35) says: "The circumstances of his birth are mysterious. Neither in physical appearance, nor apparently, in temperament, did he conform to the usual Chinese type. Attempts have even been made to claim for him blood relationship with Aśoka...."

The legend of Aśoka dominates the Central Asian world. The Aśokāvadāna was translated by the Parthian An Fa-ch'in in AD 306. The chief of the Sogdians in the Tonyukuk epitaph (near Ulaanbaatar the capital of Mongolia) is Ašoqa. The Turks have the name Ašuq. Russian chronicles mention the name of the Prince of the Voguls as Asyka. The Voguls live in Northern Siberia between the Urals and the lower course of the Ob River. The epic folk songs of the Voguls sing of Ōšx even today.[5]

After the Third Council missionaries were sent to various parts of India and outside to Gandhara and Yavana. The legends of Myanmar and Thailand say that Aśoka sent his missions to them also.

The **Iranian contacts** of Aśoka are clear. Tuṣāspa Yavanarāja of Aśoka brought improvements to the great dam built in Saurashtra by his grandfather Candragupta. As governor at Taxila he knew the Iranian areas. His edicts V and XIII mention the Kamboja who must have played an important strategic role by bringing steeds from their homeland. Aśoka had his edicts translated in Arameo-Iranian. *Dhammalipi* (*dhramadipi* in Shahbazgarhi and Mansehra) is a borrowing of Iranian *dipi* 'writing'.

A Mauryan palace discovered in Patna (Pāṭaliputra) in 1912/13 showed clear Iranian influences. Its hypostyle hall recalls Achaemenid palaces (*apadāna*). Singhalese chronicles report that eighteen years after the coronation of Aśoka, monks of Pāṭaliputra sent Mahārakkhita to convert the Yonaka-loka, perhaps the Iranian countries to further west. Can Yoṇa signify Greek and Yonaka Hellenised Iranians.

There are four accounts of the **foundation of the state of Khotan** and Aśoka:

(i) The travels of Hsüan-tsang
(ii) Life of Hsüan-tsang by Hui-li
(iii) Gośṛṅga-vyākaraṇa (in Tibetan)
(iv) Prophecy of the Li country (in Tibetan)

(i) The queen of Aśoka Tiṣyarakṣitā had his son Kuṇāla blinded by the officials of Takṣaśilā. Minister Yaśas and other officials involved were exiled by Aśoka beyond the Himalayas. They reached the western part of Khotan. At the same time a Chinese prince also came to the western part of Khotan as an exile. He defeated the Indians and extended his rule all over Khotan. He grew old without an heir. He prayed to Vaiśramaṇa the guardian of Khotan who gave him a son. The infant son was suckled by a breast swelling up from the earth. "From the first king having been nourished from milk coming from the earth the country was called by its name (*pap of the earth*—Kustana)"[6]

(ii) The Life of Hsüan-tsang by his disciple Hui-li has a different version. Kuṇāla himself was exiled and settled down in Khotan. He prayed to Vaiśravaṇa for a son, who was born from the forehead of the deity. The narrative is cited in Beal's translation:

> The great ancestor of the king was the eldest son of Aśôka-râja, who dwelt in Takshasilâ. Afterwards, being banished from the kingdom, he went forth to the north of the Snowy Mountains. As he went looking for grass and water for his herds, he came to this place and built his chief residence here.
>
> After a while, because he had no son, he went to worship in the Temple of Vaiśravaṇa Deva. The forehead of the god bursting open in front there came forth a male child, and the ground, fronting the temple, at the same time produced a wonderfully sweet-scented (*substance like milk from the*) breast; taking this for the nourishment of the child he grew up to maturity.
>
> At the King's death he mounted the throne and established his rule in righteousness, and brought many countries under his power. The present king is his descendant. As his ancestor had been nourished by a breast of the earth, the name of *U-tien* (for *Kustana*) was given to it, meaning an earth-pap.[2]

(iii) The Tibetan Gośṛṅga-vyākaraṇa (ca. 7th century) narrates that the king of China Cha-yan (Ch‘in Shih-huang-ti 246–10 BC) prayed to Vaiśravaṇa for a son who could establish a kingdom in a land of the Gośṛṅga hill and the cathedral Gomasalagandha (i.e. Khotan). "Vaiśravaṇa gave him a son born to King Aśoka. A breast arose from the earth and the child sucked at it. Therefore the child's name was Sa.las.nu.ma.nu. When the child was grown up, the king of China named Ḥjaṅ.śo as Chief Counsellor, sent a large army, and Kustana established the kingdom. Being established by Prince Kustana the country was named Kustana. Many Indians came from the western region to be subjects. "Having made accord as to joint rule of the water, the great China counsellor Ḥjaṅ.śo and others will in due course establish villages, cities, hamlets, Chinese and Indians."[7]

(iv) The king of India Dharmāśoka travelled to Khotan in the company of Arhat Yaśas. When they encamped at night the chief consort became pregnant by Vaiśravaṇa and bore a son. King Dharmāśoka summoned sign-readers who said that he will be king before the father has departed. The king was angry: "he may seize sovereignty while I am alive. Cast him away". The mother cast him away. A breast arose from the earth and sucking it he did not die. Later he received the name Sa.nu (Earth Breast).[8] The king of China prayed to Vaiśravaṇa for a son. Vaiśravaṇa took the castaway boy Earth-Breast to be the son of the Chinese king. When grown up, he quarreled with his Chinese brothers who said to him "you are no son of the Chinese King". The king tried to pacify him, but he quarrelled with the king. He assembled a force of ten thousand and came to Khotan. Yaśas the counsellor of Dharmāśoka left India and arrived in the east of the region, with seven thousand men. The two groups were reconciled and developed the country.[9]

These legends seem to reflect a historic tradition of Aśoka exiling minister Yaśas for the heinous crime of blinding his darling eldest son Kuṇāla. Yaśas had to be sent to a god-forsaken territory, and so he arrived in Khotan a land of wilderness, hardly inhabited. When Yaśas arrived in the eastern region, the Chinese were already established in the western region. Conflict ensued and the Indians lost. Accord was made as to joint use of water resources and to establish villages and cities. Counsellor Yaśas worked out a strategy that after the existing Chinese rule, a son of the soil would be the king of Khotan, the very first king of the Khotanese dynasty. It was a fundamental step in the confirmation of the national identity of the Khotanese people. They attributed their royal origins to Vaiśravaṇa from whom emanated their first king who was assigned the name Kustana, though it is actually the name of the country. Kustana was explained as a Sanskrit word: *ku* 'earth' and *stana* 'breast'. The Travels of Hsüan-tsang say that Kustana is the local name of the kingdom, but his Life by Hui-li says that the boy is called Kustana. The Tibetan Gośṛṅga-vyākaraṇa terms him Sa.las.nu.ma.nu which has been translated as "he whose mother-breast is breast from the earth" by P.O. Skjaervo.[10] It has been misinterpreted by taking the second element of the compound as *ma.nu* 'mother-breast'. Actually *nu.ma* means 'breast' (Jäschke p.305), and the last *nu* is the verb *nu.ba* 'to suck'. So the name means 'one who sucked (*nu*) the breast (*nu.ma*) arisen from (*las*) the earth (*sa*).' It reminds of the legend of King Māndhātā, born from the belly of his father Yuvāśva. As soon as he came out of the belly, the sages asked whom will he suck (*kam eva dhāsyati*). Thereupon Indra came down and said: he will suck me (*māṁ dhāsyati*). Therefore the boy was called Māndhāta. It seems to be echoed in the Khotanese legend.

The whole legend of Kustana is the mystic aspect of the political concept of *bhūmiputra* or rule by a 'son of the soil'. The legend clearly emphasises that son and soil are one: hence Kustana is the name of both the king and the kingdom. Aśoka was dedicated to the people and his governance was for their *hita-sukha*, so that measures taken to benefit them (*hita*) really led to their happiness (*sukha*). The technical term bumiputra has been defined in Malaysia as one whose parents are domicile or "indigenous native" of the land. If one of the parents is non-bumiputra he or she is dismissed as non-bumiputra. Thus immigrant Chinese are citizens but do not enjoy any right of bumiputras.

To avoid friction between Indian and Chinese in Khotan, the King of Khotan had to be a bhūmiputra or Son of the Soil and thus the eponymous founder of the Vijaya dynasty was one born in the land, speaking the language thereof, and inheriting its mores. The concept of bhūmiputra was an extension of the Aśokan polity of *hita-sukha*, in which *hita* is the state perception of peoples' welfare and *sukha* is gross national happiness. Aśoka's dharmavijaya created a global vision in which bhūmiputras ensured the continuation of local identities in the processes of acculturation.

The **etymology** of the variants of the geographic name **of Khotan** has given rise to a number of legends. The Khotanese called their land Hvatana (var. Hvaṁna, Hvaṁ). Bailey[11] proposes an Iranian etymology for Hvatana "the (land of the) lord?" connected with Iran. *svata* 'self'. *Hva-* is Skt. *sva-* and *-tana* is an adjectival suffix meaning 'of': *divātana* 'of the day', *hyastana* 'of yesterday'. The Pañcaviṁśa-brāhmaṇa has *tvat-tana* 'belonging to thee' an exact opposite expression to **sva-tana* (*hvatana*) 'belonging to us'. Thus *hvatana* will mean 'the land belonging to us' or Our Land. The word *tana* means "offspring" in the Rigveda, Atharvaveda. *Tanabāla* is the name of a people in the Mahābhārata 6.371. *Vatsa* 'dear child, child' is the name of the kingdom whose capital was Kauśāmbī. With *Hvatana* we may compare *svatan-tra* 'independence, freedom', whence *Hvatana* will mean the 'Free Land, Land of Freedom'. Harold W. Bailey discusses the concept of noble, free as the basic statutes of life in Iranian... "Birth into the Great House contrasting with the unfree was expressed by *ā-ysāta*... a basic status of Iranian life. This birth is stressed in Z 3.64... "all high-born, not anyone servant at all". The contrast to *āysāta* 'noble, hence free' is in the servants".

Gostana is found in Khotanese documents as Gaustana, Gāṁstana, Gāṁstam, Gāṁstama, in Chinese texts as Ja-sa.dan.na. Skjaervo[12] says that "the origin and meaning of the element *Go-* remains unknown (Pelliot, Marco Polo, p.412f)" *Go-* is jade and *stana* is the toponymic *-stan* 'land', thus it means 'The Land of Jade'. The ancient Chinese pronunciation was *Go* 'jade' *Giou, and it is still *gyoku* in Japanese. The Tibetan name of Khotan is *Li.yul* 'the country of *li*'. *Li* is bell-metal. The Sanskrit name of Khotan has *ratna* for jade. It is Ratnadvīpa in Khotanese Texts 5.64–67, and Ratna-janapada in the panegyric of Viśa Saṁgrāma[13] in P 2787.

Fa-hsien tells that Khotan had four (or fourteen) great monasteries. The greatest of them was Gomati from which a procession of a colossus of the Buddha was carried to the city gates. On arrival, the King of Khotan and his entourage would pay homage by scattering flowers and burning incense. The Gomati monastery should have been a major trade centre of jade (*go*) whence its name. It ensured the prosperity of the kingdom. It housed three thousand monks.

In Sanskrit, *gostanī* is a kind of red grape in the Bhāvaprakāśa 5.6.105 and a kind of wine in Nighaṇṭu-prakāśa. Gostanī is a reference to Gostana or Khotan.

NOTES

[1] *Indian Antiquary* 1912:37–40.

[2] Woodward, *The Book of Gradual Sayings*, 1.94–95, Aṅguttara-nikāya 1.109.

[3] Girnar 4.3, Kalsi 4.9, Shahbazgarhi 4.8, Mansehra 4.13, Dhauli 4.2.

[4] Thomas Watters, *On Yuan-Chwang's Travels in India, 629–45 AD*, 1904:1.59.

[5] *Journal de la Société Finno-Ougrienne* 60.59f.

[6] Samuel Beal, *Buddhist Records of the Western World*, 1884:2.311.

[7] F.W. Thomas, *Tibetan Literary Texts and Documents Concerning Chinese Turkestan*, 1935:1.17–18.

[8] R.E. Emmerick, *Tibetan Texts Concerning Khotan*, 1967:17.

[9] Thomas 1.98–102.

[10] *Encyclopaedia Iranica* s.v. Aśoka p.783.

[11] H.W. Bailey, *The Culture of the Sakas in Ancient Iranian Khotan*, 1982:3.

[12] *Encyclopaedia Iranica*, s.v. Aśoka, p.784.

[13] Bailey 1982:71.

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15. THE COW OF KIZIL AND VAITARAṆĪ-DĀNA

Central Asian studies began with the discovery of the Bower Manuscript by Major General H. Bower in 1890 at Kucha. The birch-bark ms held together by two boards was found in a delapidated house by merchants who took much trouble to excavate it. To cite Hoernle 1912:vi they "found only the bodies of some cows which, on the first touch, crumbled into dust. On that occasion they found also the above-mentioned book". Hoernle repeats the account as given by Ghulam Qadir Khan. "I heard from my brother G͟hulâm Qâdir K͟hân that there was a dome-like tower near Kuchar at the foot of a mountain. Some people said that there was a treasure in it; it must be searched out. Accordingly, some people, making a hole in the tower, began to excavate it, when inside they found a room holding compartments (*ghar khânadâr*), and in it a cow and two foxes standing. On touching them with the hand the cow and foxes fell to the ground as if they were dust. In that place those two books were found enclosed in wooden boards" (ib.vii).

The ms contains three works. The first is a medical text called Nāvanītaka. The second text of Pāśaka-kevalī on cubomancy was to tell a person's fortune by casting of dies (*pāśaka*, *prāsaka*). The third text of Mahāmāyūrī Vidyārājñī is a protective charm against snake bite and other evils. It must have been very popular in Kucha as it was translated into Chinese by Śrīmitra (Nj 309, K 305) and by Kumārajīva in 402–12 (K 304), both of whom hailed from Kucha. The Kizil mss were written for the benefit of Yaśomitra (Hoernle xcv). Hoernle surmises him to be "a Buddhist monk of great repute for saintliness and learning. For the fact that the manuscripts were found in the relic chamber of the stupa shows that they must have been the property of the person in whose honour the stupa was erected; and to be accorded such an honour that person must have been a monk of acknowledged eminence" (ib.xxx). He further clarifies that "the ultimate owner of the whole series of mss, whose name appears to have been Yaśomitra, must have held a prominent position in that monastery. For his collective ms was contained in the relic chamber of the memorial stūpa at the Ming-oï of Qum Turâ, which would appear to have been built in his honour" (ib.xxxvii). The colophon at the end of Mahāmāyūrī reads: *ye brahmāṇā vāhita-pāpā dharmās teṣāṁ namas, te ca yaśasmitrasya □ □ pālayaṁtu svāhā.sarrva-bhayebhyaḥ sarvv-opadravebhyaḥ sarv-opasargopāyābhyaḥ sarva-jvarebhyaḥ sarvva-vyādhibhyaḥ sarvva-grahebhyaḥ sarrva-viṣebhyaḥ rakṣantu* (ib.225, 230). Hoernle corrects *brahmāṇā* to *Brahmaṇā* 'by Brahmā', but the tenor of the passage points to brāhmaṇas who have obviated sins and are virtuous (*dharmāḥ*): to them reverence, may they protect Yaśomitra, svāhā. May they safeguard from all perils, all troubles, all allurements, all fevers, all diseases, all evil spirits and all poisons. The specific reference to brāhmaṇas is significant. The other version of the Mahāmāyūrī (p.237–39) repeats: *anayā Ana(nd)a māhāmāyūryā vidyārājayā Tathāgata-bhāṣitāyā Yaśamitrasya raksāṁ karomi* *[guptiṁ paritrāṁ parigrahaṁ paripā]lanaṁ śānti-svastya[ya]naṁ daṇḍa-parihāraṁ jvaritena viṣa-dūṣaṇaṁ viṣa-nāśanaṁ ca karomi. jīvatu va[rṣa-śataṁ, paśyatu śaradā-śa]taṁ// (na) cāhaṁ ta[ṁ Āna]nda samanupaśyāmi sa-devake loke sa-mārake sa-brahmake sa-śramaṇa-brahmaṇikā[yāṁ prajāyāṁ sa-deva-mānuṣ-ā]surāyām yacy-ānayā mahāmāyuryā vidyārājāyā rakṣāyāṁ kṛtayāṁ ... [kaścid eva vihetha upasaṁkramet//]* "O Ānanda, with this great charm of Mahāmāyūrī spoken by the Tathāgata I shall protect Yaśomitra, effect his security, defence, salvation, safeguard, peace, good health, shield him from any punishment, counteract poisoning due to fever, and destroy any poison. May he live a hundred years, may he see a hundred autumns// O Ānanda I see no person who is protected by this Mahāmāyūrī the queen of charms, can ever be afflicted, anywhere, be it the world of gods, or of the Mārakas or of Brahmā, or among the people including śramaṇas and brāhmaṇas, or among gods, men and asuras (ib.237–39).

Two impotant facts that deserve attention are the mention of brāhmaṇas, and of Viṣṇu in Pāśaka-kevalī (*namasyāmi loka-nāthaṁ Janāradanaṁ*, ib.203, 209).

The presence of Nāvanītaka indicates that Yaśomitra should have been an eminent physician, who prescribed medicaments on auspicious days and at auspicious hours of the day after consulting Pāśaka-kevalī and other astrological works, and topped the treatment by the recitation of the Mahāmāyūrī. I have personal experience of Vaidya Ram Nath who came from Rajasthan to treat my stomach problems. He started giving medicines after consulting sacred manuscripts to decide an auspicious day and hour of the day, and he would recite mantras after offering the medicine. He attributed his success in treatment to the traditional way of combining jyotiṣa and āyurveda after consulting sacred manuscripts which had been his heirlooms. The two mss of the Nāvanītaka, one of the Pāśakakevalī, and again two of the Mahāmāyūrī from Kucha represent a holistic approach to a healthy body and mind and disease as a disturbance of homeostasis. Indian medicine was rated high across Central Asia and the Kalpanā-maṇḍitikā refers to Indian doctors going to China to treat the emperors. Hsüan-tsang (Beal 1884:1.20) mentions a Deva (= Hindu) temple in Kucha. Brāhmaṇas did play a role in Kucha.

The association of the manuscripts with the cow can be interpretted as a **godāna** ceremony performed after the passing away of Yaśomitra. The protection of Yaśomitra by pious brāhmaṇas is invoked in the colophon of Mahāmāyūrī. The cow in the cave represents the cow donated to cross over the Vaitaraṇī river that flows between earth and the abode of departed spirits presided over by Yama. It is rushing with impetuosity, hot, fetid, and filled with blood, hair and bones. The cow was also and is still donated to a brāhmaṇa to transport the dead across this river. Yaśomitra was to go to the world of Viṣṇu. The ceremony of Vaitaraṇī-dāna begins with the resolution: *Viṣṇu-sāyujya-prāpty-arthaṁ sarva-pāpāpahārārthaṁ MahāViṣṇu-prītyarthaṁ Vaitaraṇī-godānam ahaṁ kariṣye* "I will perform the ceremony of donating a Vaitaraṇī cow for the grace of MahāViṣṇu who purifies from all the sins and to be consubstantiated (*sāyujya*) with Viṣṇu". *Sāyujya* is one of the four states of emancipation (*mukti*) (compare Bṛhad-āraṇyaka-upaniṣad

1.3.22). Then he appoints a brāhmaṇa who is Viṣṇu incarnate: *atha brāhmaṇa-prārthanā// viṣṇu-rūpa dvija-śreṣṭha bhū-deva paṅkti-pāvana// tarttu-kāma pradāsyāmi viṣṇu-rūpa namo'stu te/* The officiant worships the brāhmaṇa and then performs the godāna. The cow is brought in to carry the soul across the Vaitaraṇī river as she (cow) becomes the goddess to fulfill all desires (*devī bhūtvā tvaṁ kāma-dohinī*). All the limbs of the cow are sanctified with gods (*atha dhenv-aṅge devatā-nyāsaḥ*): e.g. Rudra on the tip of the horns, Brahmā on the head, Viṣṇu on the root of the horns, and so on. The ceremony is long, so a short manuscript has been reproduced here for future study. I have kept this manuscript since 1940 when I read H.F. Rudolf Hoernle's *The Bower Manuscript* (Calcutta 1912) and was thrilled to discover godāna ceremony in Kucha. Buddhism has no secular ceremonies related to life, like naming a child, marriage, death, and post-death. So traditional pre-Buddhist rituals were followed in Buddhist countries. It is no wonder that post-funerary ceremony of the eminent monk physician Yaśomitra was performed by Hindu rites. The medical works he used in life were relegated to the godāna ceremony so that he would be happy to continue his practice in Viṣṇuloka.

The people of Kucha spoke Tokharian belonging to the centum group of Indo-European languages. Kucha is referred to as Kūcāvāra in Pāṇini. The Tocharians were present in NW India. In 138 BC Chang Ch'ien took musical instruments and the Mahātukhāra melody to China. Prince Sujīva of the royal house of Kucha introduced seven keys of Indian music to China in 568 AD. Tukhārī Chant (छन्द) occurs in the Guru Granth of the Sikhs where the first piece is *Bārah Māhā* 'twelve months' by Guru Nanakdev, the second by the fourth Guru Ramdas, and the last piece by the fifth Guru Arjundev. Hsüan-tsang says of Bamiyan: "The literature, customary rules, and money used in commerce are the same as those of the Tukhāra country. Their language is a little different, but in point of personal appearance they closely resemble each other" (Beal 1884:1.50). The paintings in the Kizil Caves have a strong affinity with the style of Bamiyan (Tucker 2003: 155), Kalpanā-maṇḍitikā Dṛṣṭānta-paṅkti of Kumāralāta has 80 stories and is the only Sanskrit work that speaks of the travels of Indian merchants to China. It was found written on palmleaves at Kizil. The Yiqiejingyinyi 一切經音義, dictionary of transliterated words compiled in the T'ang dynasty states that animal-mask performances called *sumozhe* 蘇英遮 , or *samazhe* 颯磨遮 were held every year in Kucha. This term is the Sanskrit *samāja* festivals which were forbidden by Aśoka as they involved torture to animals. The first rock edict of Girnar orders: *idha na kiṁci jīvaṁ ārabhitvā prajūhitavyaṁ, na ca samājo katavyo, bahukaṁ hi dosaṁ samājamhi pasati devānaṁpriyo priyadasi rājā* "Here no living being must be killed and sacrificed. No *samāja* should be enacted. For king Devānāṁpriya Priyadarśin sees much evil in *samāja* celebrations." The living animals were substituted by animal masks and their performances must have continued in India as they reached Kucha along with their technical term *samāja*. The *samāja* dance is preserved in the Shitennoji Monastery of Osaka. Bull-fighting (*jallikattu*) with its gory deaths is still practised in Tamilnadu.

The Chinese passage about *samāja* is:

蘇莫遮、西戎胡語也、正云颯磨遮、此戲出西亀茲国、至今由有此曲此国、渾脱、大面、
撥頭之類也、或獣面、或象鬼神、仮作種種面具形状、或以泥水霑灑行人、或持羂索鈎
捉人、為戯、毎年七月、初公行此戯、七日乃停、土俗相伝云、常以此法、攘居厭駈
趁羅利悪鬼食啗人民之災也。(Taishō daizōkyō 54.576a)

In 976 Yi Nan the envoy of Kucha went to the Sung Court to pay tribute. He was accompanied by a Po-lo-men or brāhmaṇa. Prof. RaghuVira (1935:2.16) published a chart of Yājuṣa recensions, entitled *yajur-vṛkṣa*, from Nasik in which three recensions of the Yajurveda were prevalent in Śvetadvīpa: Vārtalava, Śveta and Śvetatara. There are other Central Asian places where other recensions prevailed. Kumārajīva studied the Vedas with their six ancillary sciences in Kashgar. Śvetadvīpa is Kucha. In Chinese the ethnicon for Kuchean monks is white (Skt. *Śveta*). The Hindu presence in Kucha provided ceremonies for secular life as distinguished from the monastic discipline (vinaya) of Buddhism.

veda

Hsüan-tsang says that in the kingdom of Chen-chu (Garjanapura) Aviddhakarṇa-Vihāra (monastery of monks with unpierced ears) had been built for Buddhist pilgrims from Tukhāra (Beal 1884:2.62, Watters 1905:2.60). I-tsing's Life of Sixty Monks relates that the Gandhārasaṇḍa Monastery (Chien-t'o-lo-shan-t'u) had been built by the people of the country for the monks from Tukhāra and was known as Tukhara Saṅghārāma. It was "very rich and had an abundant supply of all necessaries and also comforts of life. No other monastery could surpass it in this respect" (Lahiri 1986:47).

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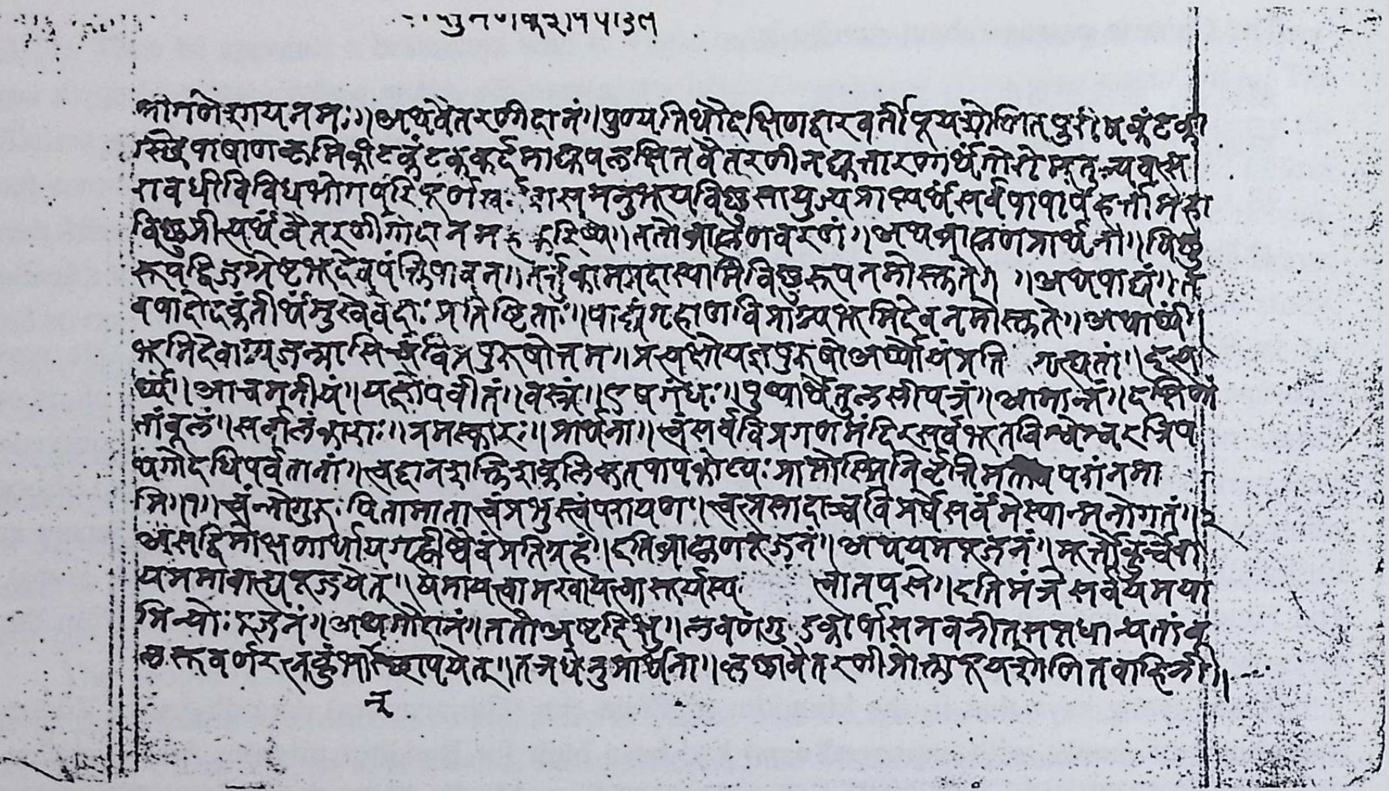
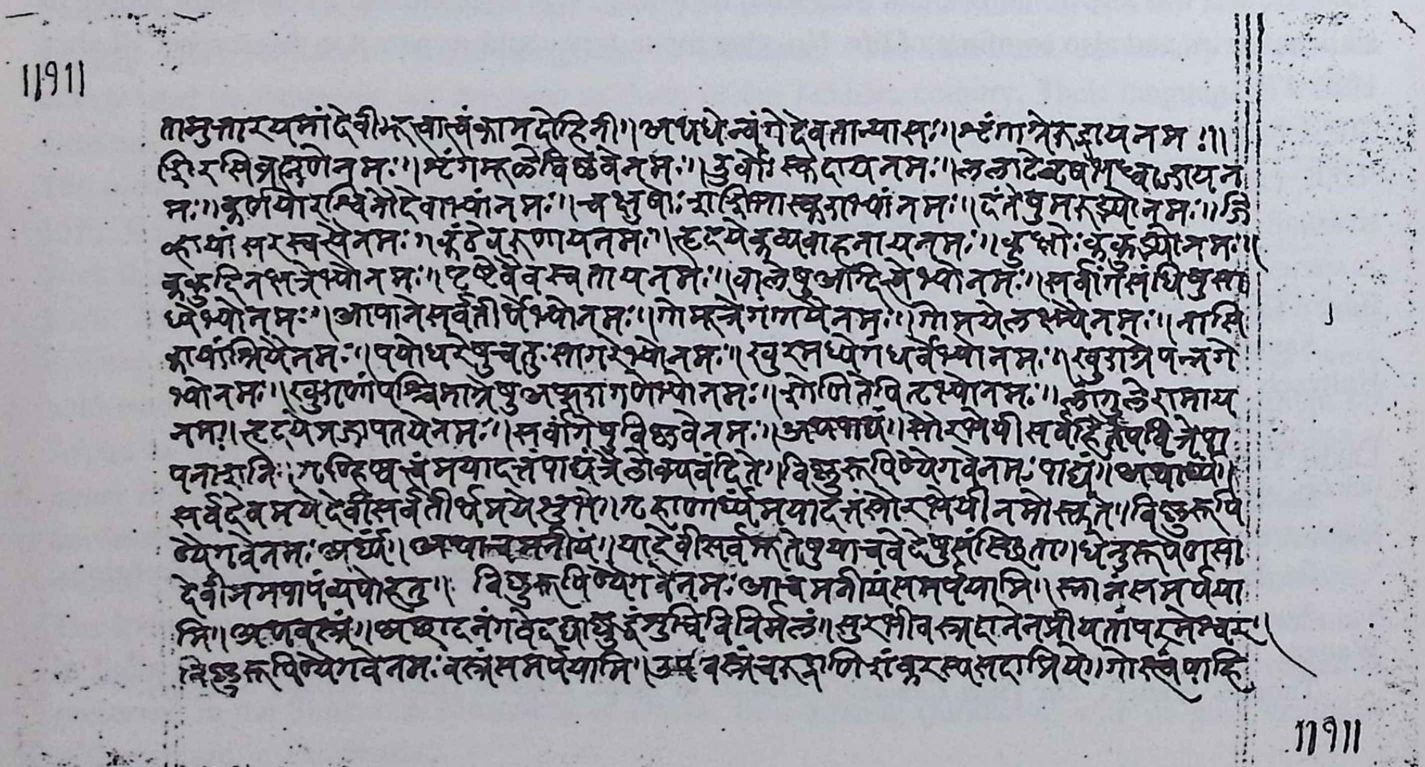
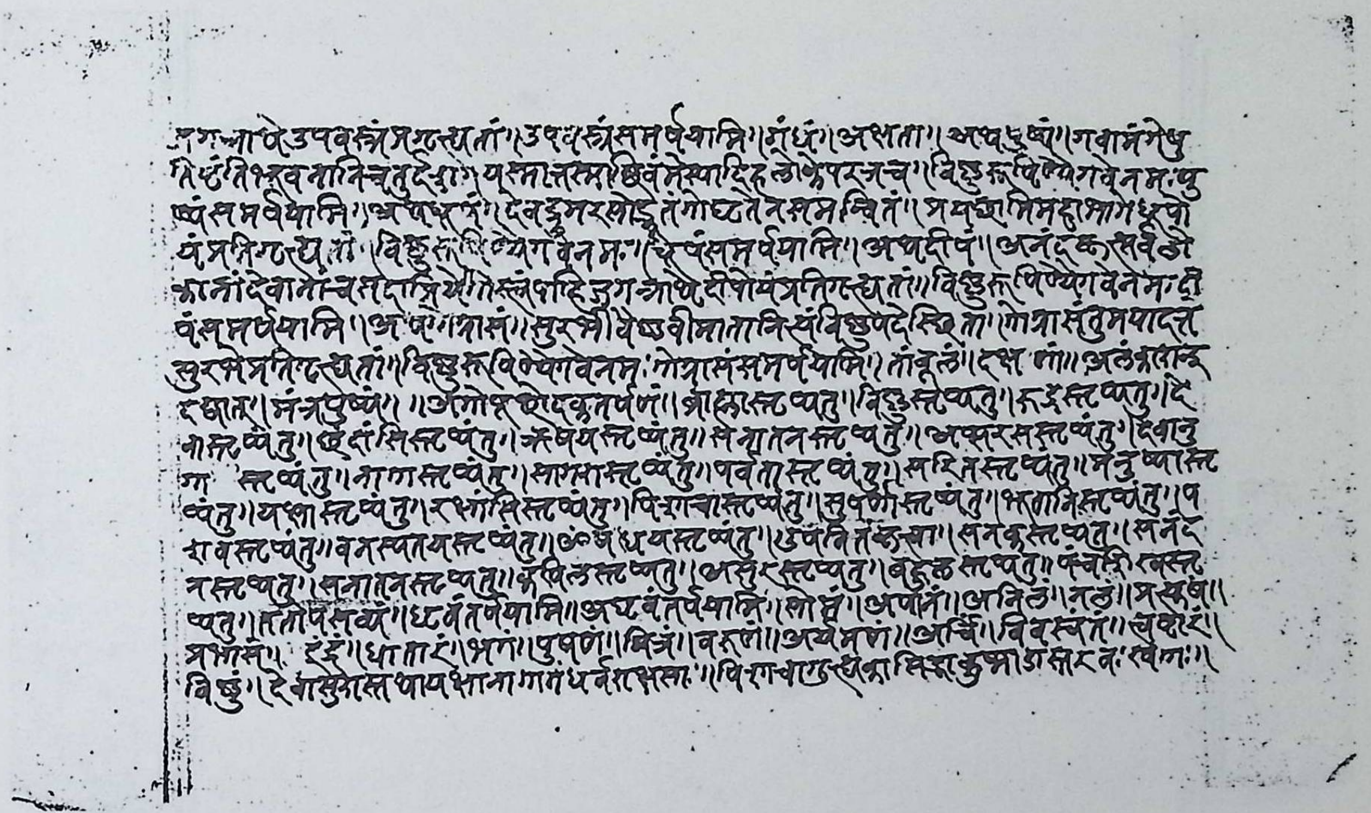
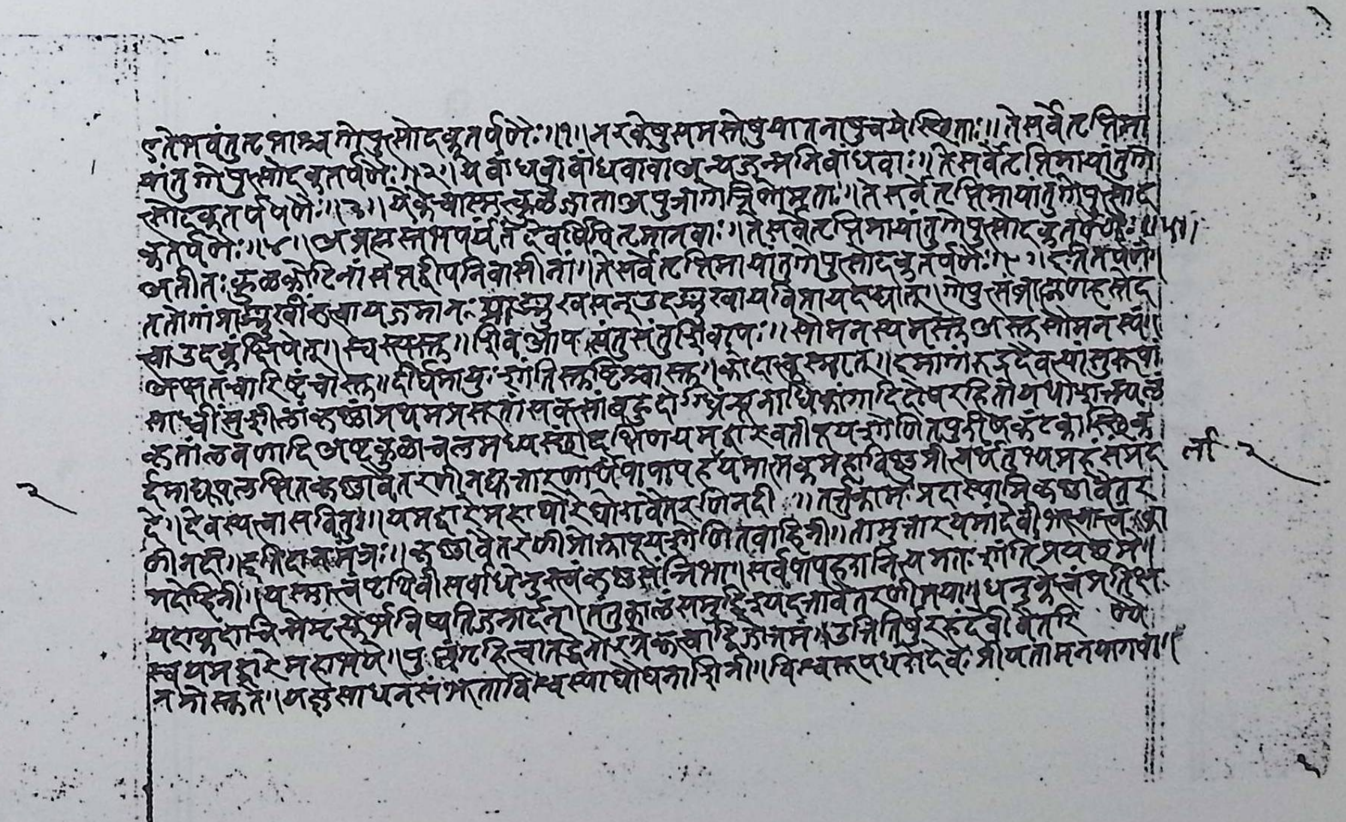
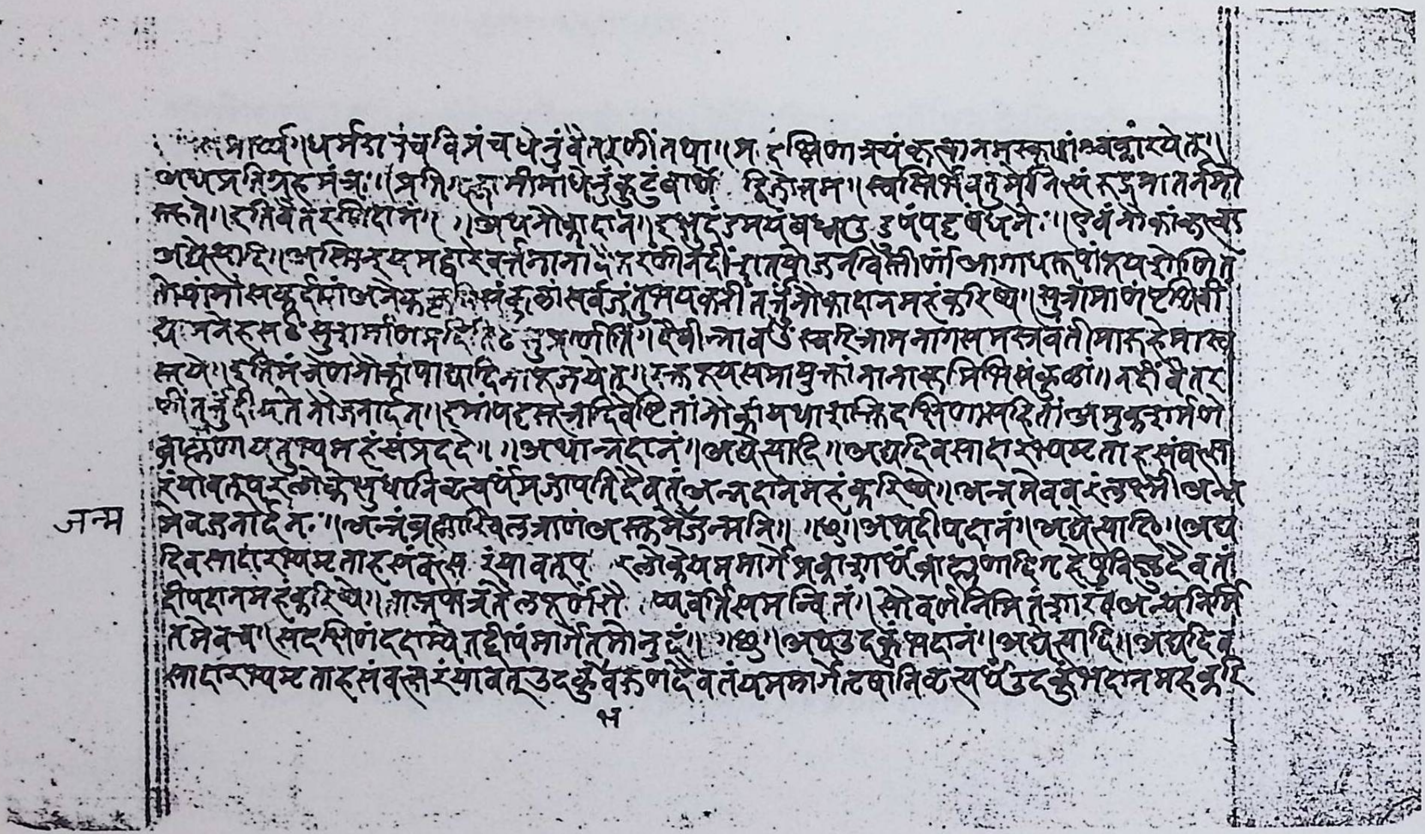
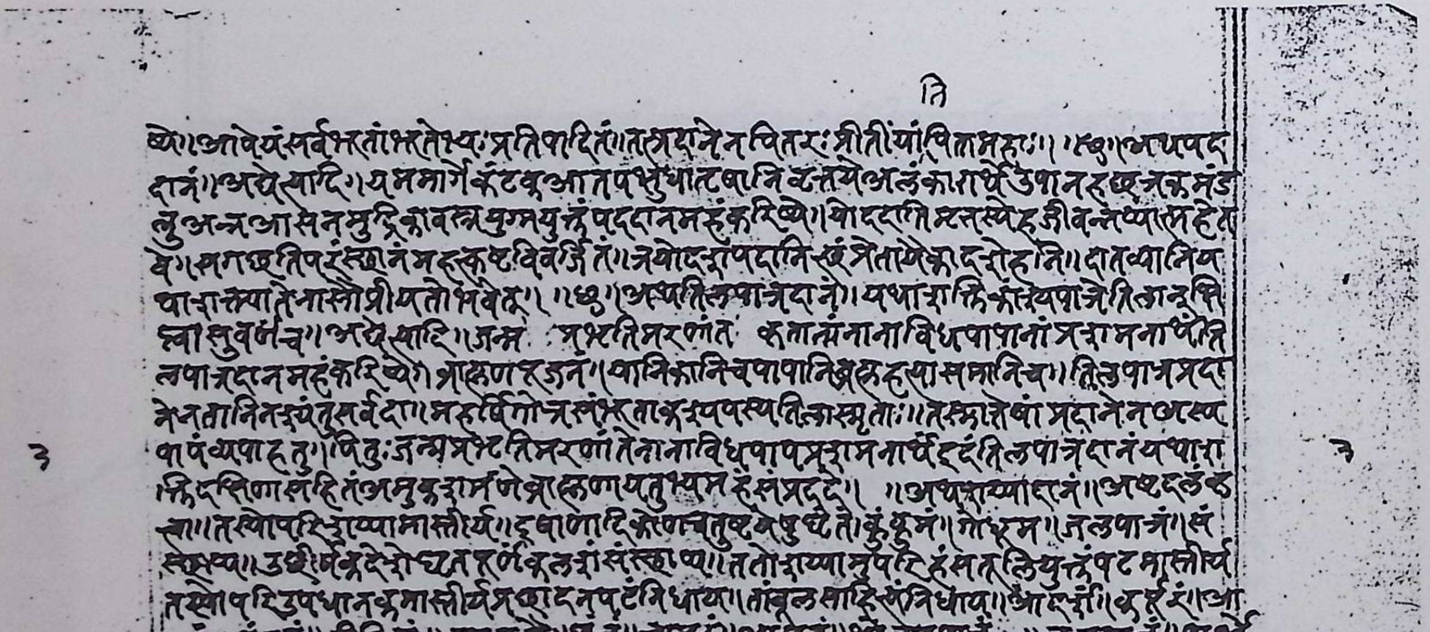


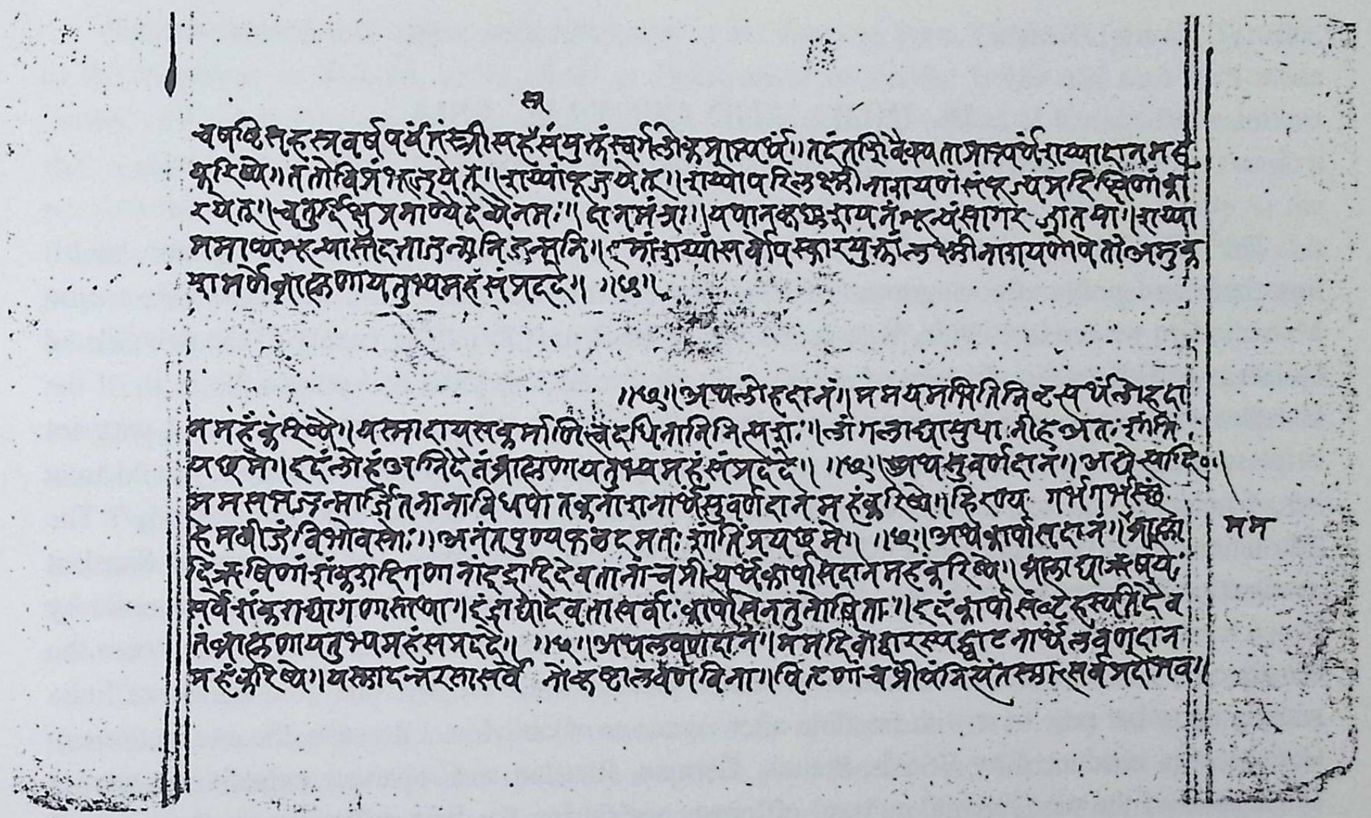


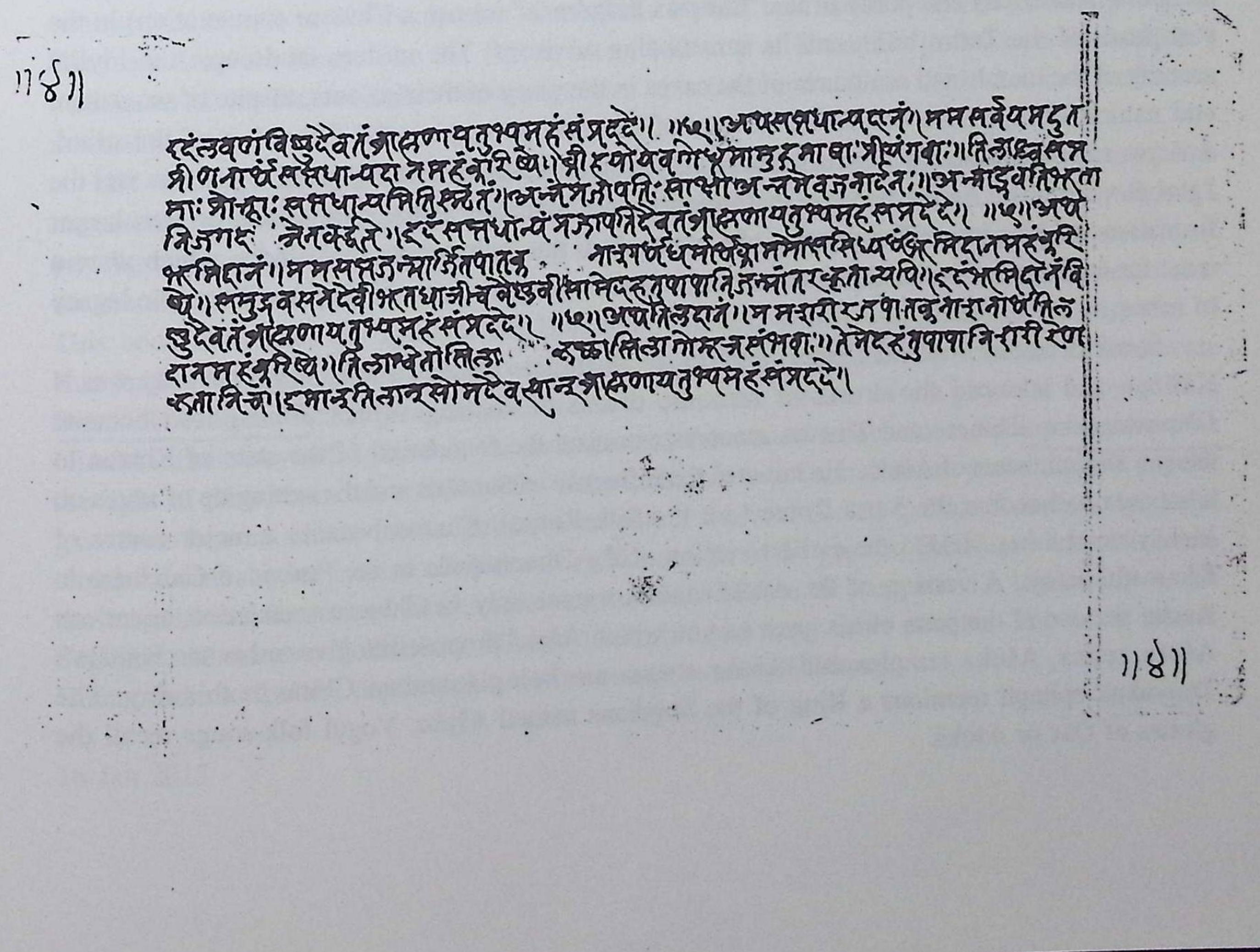












16. INDIA AND CENTRAL ASIA

(foreword to B.B. Kumar, *India and Central Asia*, 2015)

Dr. B.B. Kumar's survey of the cultural interflow between India and the multi-ethnic, multilinguistic and polycratic kingdoms of Central Asia reminds me of the *Larkana Gazette* on Mohenjodaro written in 1926 by British officials of the British Raj. "The beauty of the delapidated buildings and of articles discovered speaks volumes for ancient India and proves the truth of the historical statement, that in ancient times India was a great and powerful country and was not helpless as she is now. In view of this evidence of India's ancient greatness, Britain should treat her, if not as a superior, at least as an equal and respect her and set her free immediately". The translations of travel accounts of Chinese pilgrims by French scholars, the discovery of Sanskrit manuscripts in Japan by Prof. Max Müller, the opening up of chandis and lontars in Indonesia by Dutch masterminds, the deciphering of Sanskrit inscriptions from Cambodia and Champa (now the coastline of Vietnam) by sarvants in their studies in Paris were an 'eye-gift' to a renascent India waking up to her new tryst with freedom after centuries of oblivion. Likewise, the excavations in Central Asia conducted by British, French, German, Russian and Japanese expeditions were a celebration of the monumental cultural efflorescence during the first millenium in the arts and literature, philosophy and polity of the "thirtysix kingdoms" (to use a Chinese enumeration) in the vast sands of the Tarim basin and its surrounding environs. The austere landscape, the idyllic serenity of the murals and sculptures of the caves in the glory of their colours, inspite of vandalism and natural decay, were the subtle flavour of Dharma portraying the flowering of the mind. Ācāryas and trans-national merchants, intrepid young adventurers seeking greener pastures and the "global vision" of Aśoka became instrumental in converting tribal chieftainships into larger formations of kingdoms. The peoples of Central Asia got their scripts from India, which were a must for communication in large states being established on the basis of common linguistic legacy of tribes.

Sanskrit culture reached Central Asia in the dhamma-vijaya of Aśoka, who gave up war at Kaliṅga and silenced the drums of war into drums of sharing values. *Bherīghosa* became *Dhammaghosa*. Chinese and Tibetan accounts associate the foundation of the state of Khotan to the son and ministers of Aśoka. He initiated the influence of Sanskrit and the setting up of states on what was to become the Sutra Route (not the Silk Route). Khotan became a major centre of Mahāyāna and has yielded the earliest version of the Dharmapada in the Prakrit of Gandhara in Kharosthi script. A version of the Aśokāvadāna, extant only in Chinese translation, mentions Kucha as "one of the parts of his great empire which Aśoka proposed to give to his son Kuṇāla". Aśoka relics, Aśoka temples and Aśoka stupas are being found in China to this day. The Tonyukuk epitaph mentions a King of the Sogdians named *Ašyka*. Vogul folk-songs recall the glories of *Ošx* or Aśoka.

Sanskrit literature is replete with references to the Turks as Tura, Turakvāḥ (plural), Turuṣka, to the Sogdians as *Śulikāḥ*, to Tashkent as *Dākṣīkanthā* or *Kaṅka*: *kaṅka* and *tash* both mean 'stone' and hence they are also known as *Aśmaka*. The Kapanā-maṇḍitikā of Kumāralāta mentions that a painter from Puṣkalāvatī visited Aśmaka (= Tashkent) to decorate a monastery. Sanskrit became the cultural identity of the peoples of Central Asia, and it gave a shared identity to the Iranian Khotanese and Sogdians, European Tocharians, Altaic Huns, Turks and Uigurs, Yüeh-chis and various other ethnicities. While local languages were the media of conversation and administration written in Indian scripts, Sanskrit was *the* idiom of intellection.

Kumārajīva studied Buddhism in Kashmir, but the Vedas with their six ancillary sciences (*ṣaḍaṅga*) in Kashgar. Several recensions of the Yajurveda were prevalent in Śvetadvīpa or Kucha, as discovered in a manuscript of Yājuṣa-śākhā-vṛkṣa by my father Prof. RaghuVira.

Hundreds of great minds of India have trod the inhospitable terrains of Central Asia for centuries *sans end*. Their very names are lost in the amnesia of time. Dr. B.B. Kumar closes his moving narrative of India's feel in the ruins of the Taklamakan desert by a sketch of Kumārajīva's contributions to East Asian cultures.

The magnetic pulse-beats of Kumārajīva's renderings became murals, reliefs and sculptures that have moved the people and have become a journey of Dharma. The lucidity of his expression has been the radiance, the silent spell, the magnetic joyfulness of the Dharma life of East Asia. Today his translation of the Lotus Sutra is the sound, grace and rapture of East Asian spirituality of values, for instance in the lovely blue of the Soka Gakkai International steeped in the strivings of President Daisaku Ikeda. The Six Principles of Painting of Hsieh Ho go back to Kumarājīva's translation of the Tattva-siddhi. These principles have been and still are the bedrock of East Asian aesthetics.

Dr. B.B. Kumar celebrates the tranquility of thought and transcendence in silent stones and manuscripts torn into fragments in the fury of fundamentalist anger. His is an effort to work out a paradigm of a culture from stray references in Sanskrit and Chinese, and from the idyllic serenity of the murals in the caves. It is a visual slip into the obscure flavours of Dharma lying in ancient ruins. This book incarnates the spirit of the Hsiao-yao Garden, which was placed at the disposal of Kumārajīva by Emperor Yao Hsing where a thousand monks sat in daily sessions to transcreate Sutras. Hsiao-yao means pleasant abstraction to cross the bounds of the physical universe to a blissful infinite beyond. Likewise, the dedication of a thousand scholars of a century have become the light of Dharma in the words of Dr. Kumar. Indian and Central Asian gurus in their angelic gaze from heaven admire this magnificent recount of the 'leaf books' (palmleaf manuscripts) and clouds of sandalwood incense of *dharmameghā samādhi* in the grottos. Dr. Kumar tries to radiate the magnificent hearts and hard journeying of Indic culture to bring mind's luminosity to the Sogdians, Khotanese, Tokharians, Hūṇas, Yüeh-chis and many other peoples. This book invites Young India to feel the depth within, in the cosmic waters of Dharma.

16 Jan 2015

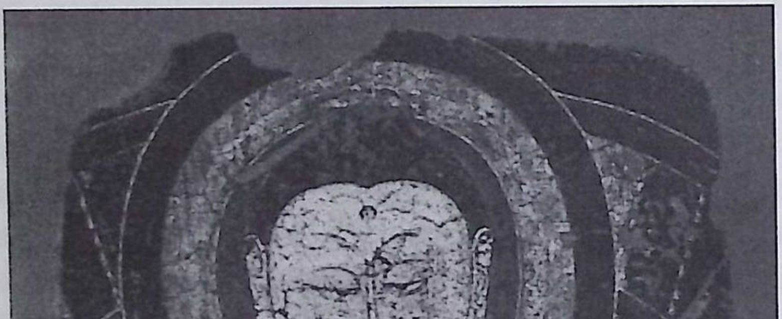
17. ROCANA OF THE AVATAṀSAKA FROM BALAWASTE

(see plate on p.27)

The wall painting Har. D in the National Museum, New Delhi has been identified as Cosmic Vairocana by Joanna Williams with the following attributes:

upper arms: palm-leaf ms	lower arms: vajras
right shoulder: sun	left shoulder: moon
right chest: circular gem	left chest: octagonal gem
centre of the chest from top to bottom	śrīvatsa, bowl, crouching animal, decorated pot, snake, galloping horse

circles and triangles scattered throughout



He is the main Buddha of the Avataṁsaka called Rocana in Buddhabhadra's Chinese translation done in AD 421, and called Vairocana in Śikṣānanda's later Chinese translation of

AD 699. Both the translators were from Khotan and the Sanskrit text was also from the same provenance.

The two palm-leaf mss on the arms can represent the Sūryagarbha- and Candragarbha-sūtras which specify the guardian deities of Khotan. The two vajras in the lower arms represent Mahāsukha *Vajra*sattva of the main deity of the Naya-sūtra *alias* 'Prajñāpāramitā in 150 Verses' (Adhyardha-śatikā Prajñāpāramitā). This sutra has functioned from "the political to the popular level in Japan" (Astley-Kristensen 1991:1). It is recited daily in the morning and evening Shingon worship in Japan. So it must have been in Khotan. Its chapter 18 in Amoghavajra's translation entitled 'eulogy and propagation' ends:

"Thereupon all the Tathāgatas and Bodhisattvas who hold the Thunderbolt, those Great Beings, all came and gathered together, and being about to demonstrate this teaching, propitious and unhindered and which brings speedy accomplishment, all together praised Vajrapāṇi, saying:

"A **wonderful victory**, a wonderful victory, Oh Great Being! A wonderful victory, great peaceful bliss!

"A wonderful victory, a wonderful victory, the Great Vehicle! A wonderful victory, a wonderful victory, great wisdom!

"Wonderful his expounding this teaching of the Dharma! The empowerment of the Adamantine Sūtra!

"All the various demons are unable to crush him who maintains this most excellent king of teachings!

"He attains the most excellent state of the Buddhas and Bodhisattvas, to reside abundantly in the accomplishments does not take long!"

"All the Tathāgatas and Bodhisattvas together thus completed this excellent exposition, and everybody, being caused to grasp this accomplishment completely, was filled with great joy, and believed, maintained, and practised it."

It celebrates wonderful victory. No demon can crush him who maintains this excellent king of teachings. The presence of the Nayasūtra on the arms of Rocana was an assurance of the invincible security of the state of Khotan.

The Khotanese and Sanskrit fragments of this text have been found in Khotan. It was the first Khotanese text to be edited and studied intensively by Leumann in 1912. H.W. Bailey published the transcription of the verses of Cā Kīmä-śani in *Khotanese Buddhist Texts* 151-56 (65 lines of Ch 1.0021b, b). Another set of verses of this poet (in Ch 1.0021b, a^2) provides his date of 10 Aug 971 AD. The first set is a eulogy of the 17 deities of the Nayamaṇḍala of Vajrasattva, and attests to its popularity as a text recited in daily worship.

The circular and octagonal gems on the right and left of the chest seem to represent jade (*go*) and *masālagandha*, which were major exports of Khotan to China, and constituted a crucial input into its flourishing economy. The palladium of Khotan was the Go-masālagandha caitya illustrated on the right leg of Rocana.

ar state

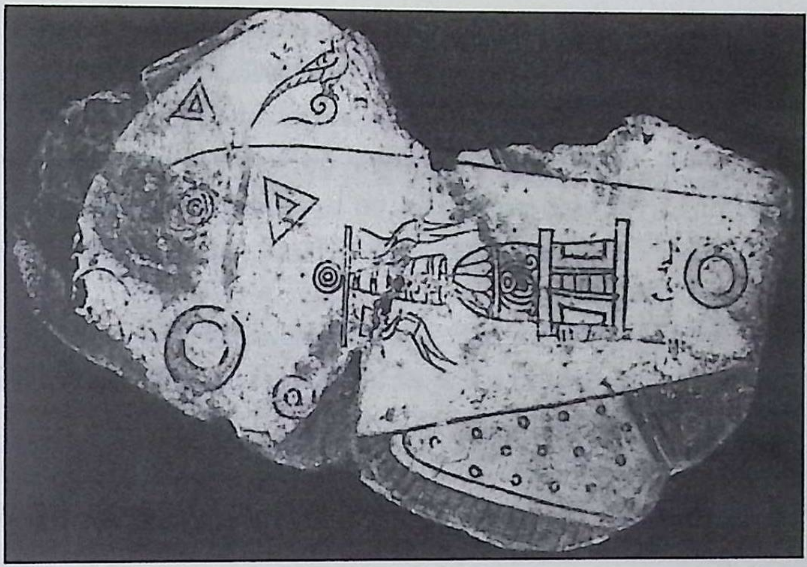
The Avataṁsaka-sūtras were the palladia of the state. When the Eastern Jin dynasty perceived danger to its very existence from the Xiong Nu kingdom in the north, Emperor Kung-ti (r.418–420) of this dynasty invited Buddhabhadra from Khotan to translate the Avataṁsaka. He was a descendant of Amṛtodana, an uncle of Śākyamuni, and as such he had special sanctity. Buddhabhadra began the translation on 30 Apr 418 AD and finished it on 5 Feb 422 AD. Likewise, the second translation into Chinese was undertaken by Śikṣānanda in 695 AD and completed by 699 AD for Empress Wu Tse-t'ien. She sent a special envoy to Khotan for the Sanskrit text and herself took part in the translation to strengthen her rule. This mural of Rocana of the Avataṁsaka must have been put up to fortify the kingdom of Khotan.

The representation on the chest is the churning of the ocean (*samudra-manthana*) out of which emerged royal emblems taken up by Indra and Viṣṇu. Candra 'Moon' is the first of the 14 ratnas that came out of the ocean. The foliage on top can be the representation of the divine pārijāta tree (2) taken by Indra and the wish-fulfilling tree Kalpavṛkṣa (6). The bowl can be the jewelled bowl filled with *surā* or wine (5) held by Madā 'Goddess of Wine' who was taken by Varuṇa as his wife and became Vāruṇī. The crouching animal can be the four-tusked elephant Airāvata (3) taken by Indra. The decorated pot is the *amṛta-kumbha* (14), alive in the kumbha-melas of our days. This pot of the nectar of immortality is bound by a snake which represents *samudra-manthana* or churning of the ocean with the great mountain Mandāra as a churning-stick, wound by the great serpent Vāsuki as a rope. The galloping horse (8) is the wonderful uccaiḥśravas taken by Indra when it came out of the ocean as one of the 14 gems (*caturdaśa-ratnāni*).

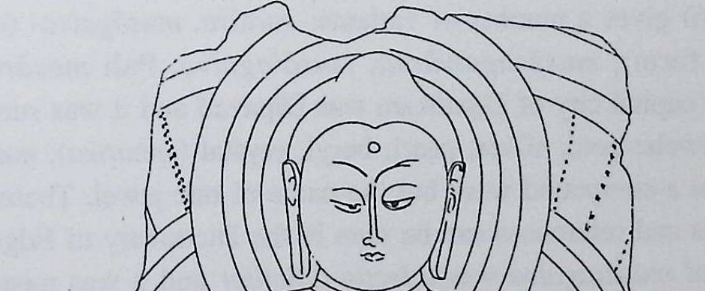
The 14 gems are 1 Moon, 2 Pārijāta tree, 3 Airāvata elephant, 4 Kāmadhenu cow, 5 Madā 'Goddess of Wine', 6 Kalpavṛkṣa tree, 7 Rambhā nymph, 8 Uccaiḥśravas horse, 9 Lakṣmī, 10 Śaṅkha 'conch', 11 Gadā 'mace', 12 Ratna 'gems', 13 Dhanvantarī, 14 amṛta 'nectar'. These 14 gems represent different aspects of the state, e.g. śaṅkha 'the conch of victory' and gadā 'the mace of sovereignty' were taken away by Viṣṇu. The circles scattered over the body symbolise a cakra[vartin] monarch and the triangles or dharmodayā represent sacred (Dharma) sūtras that guard Khotan, e.g. "At a time of the arising of evils in the Li country such as pestilence and foreign foe, when one has read the Mahāyāna-sūtra Mahāsannipāta and the Saddharmapuṇḍarīkasūtra, the conflict becomes calm" (Emmerick 1967:5). Illustrated on page 107.

The fragment of the right leg from Balawaste is preserved in the Trinkler Collection in the Übersee-Museum, Bremen (Grop 1974:132, 133, Skrine 31). It is the Gomasālagandha stūpa. The Prophecy of the Li Country (Emmerick 1967:3, Thomas 1935:90) says that the relics of the four past Buddhas were deposited in a green crystal shrine in the Gomasālagandha stupa. All who circumambulate it become pure from the five deadly sins (*ānantarya*).

Gomasālagandha (Gom.) has been interpreted by Aurel Stein (1907:186) as the name of a Buddhist saint, who resides close to Mount Gośṛṅga. Stein points out (ib.189) that local worship has continued but the Buddhist saint Gomasālagandha has been substituted by a martyr of Islam.



Emmerick 1967:5



The citations from Gośṛṅga-vyākaraṇa (ib.584) mention it as caitya Go.ma.sa.la.gan.da (fol.338b). The Gom. country receives the blessings of Buddha (fol.340b.). The name is derived from being on the bank of the river Go.ma, according to the Sūtrapiṭaka. When the Gom. and the Kāśyapa caityas sink, the country will sink. When the people do wrong, atonement must be made in the Caitya Gom. ... People of Li.yul who are sentenced to punishment must resort to the saṅgha of Gom. on Gośṛṅga (fol.348a). The Caitya Gom. was blessed and named by the Buddha. Śāriputra and Vaiśravaṇa had brought the Caitya Gom. into being (fol.354ab).

The name Gom. has two precious stones go+masālagandha. *Go* means 'jade' as pointed out earlier and confirmed by Gomatī the old name of the Kara-kash River (Stein 1907:169). Fa-hsien stayed at the Gomatī Monastery which had 3000 monks.

Masāra is sapphire or emerald in the Mahābhārata, Harivaṁśa. *Masāra-galvarka-maya* (Mahābhārata) 'consisting of sapphire (emerald) and crystal'. *Galvarka* 'crystal' in Harṣacarita 5.115. Its Prakrit form *gallakka* is a small crystalline vessel for drinking spirituous liquor in the Mṛcchakaṭika 5.6, 8.28. Caraka-saṁhitā has the variant *musāra-galva* (MW).

Edgerton (1953:436) gives a number of variants: *musāra*, *musāgalva-* (only in Mahāvastu), *musāragalva* (regular form), *musāragalvārka*, *musālagalva*, Pali *masāragalla* 'cat's eye'. In Mahāvastu 1.194 the capital city of Dīpaṅkara was Dīpavatī and it was surrounded by avenues (*tālapaṅkti*) of seven jewels: gold, silver, pearl, beryl, crystal (*sphaṭika*), *musāragalva*, *lohitikā*. Thus *musāragalva* is not a compound word but the name of **one** jewel. These seven jewels occur in several Buddhist texts and references can be seen in the Dictionary of Edgerton.

The final syllable of *masāragalva* was a *lectio dificilior* and it was misread as *gandha*. The conjunct syllable *lva* and *ndha* can be confused easily in the early scripts. Thus the Tibetan texts have the wrong form Gomasala*gandha*. The Caitya Gom. was a major trading centre of jade (*go*) and another precious gem. It was of special sanctity as also having been the abode of great yogarṣis (Thomas 1935:1.196).

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18. PANEL OF VAIŚRAVAṆA AND APARĀJITA (Skrine A)

(see plate on p.28)

Skrine A with Vaiśravaṇa, trident and rider was identified by Joanna Williams 1973:150–152. She based her identification on the encounter between Vaiśravaṇa and Pehar in the Tibetan tradition. Pehar assumed the form of a bird of prey but was shot down by a yakṣa attendant of Vaiśravaṇa. In the panel, the birds are not being shot. The rider is with a nimbus while Pehar is never nimbate (see DBI 9.2614–17), and is surrounded by flames of fire. Pehar rides on a white lion or an elephant. He is the king of yakṣas. The iconography of none of the eleven forms of Pehar (DBI) agrees with the Skrine panel. Susan Whitfield (2004:160 fig.59) repeats the identification of Williams.

This votive plaque is painted only on one side and the reverse has the remains of small wooden pegs by which it must have been fastened to a temple. It has three depictions of Vaiśravaṇa, trident, and rider. Vaiśravaṇa holds a lance in the right hand and the object in the left is not clear. In the Dhāraṇī-saṅgraha translated by Atikūṭa in 653/4 (Taisho 901) he holds a lance and a stupa. In the Vaiśravaṇa-dhāraṇī translated by Amoghavajra during 746–71 (T 1248) he is venerated as the God of War. The fill title of the dhāraṇī is "Dhāraṇī of the Devarāja of the North, Vaiśramaṇa, who watches over armies for protecting the Dharma." He is dressed in armour plate, holds a lance and a stupa and treads on two yakṣiṇīs.

Christoph Baumer photographed two murals from Dandan Uiliq depicting a triad of deities. Both pertain to guardian deities of Khotan. Dandan Uiliq was the military headquarters of the commandery and as such had to be secured by divine protection. The Skrine panel also has a triad where Maheśvara has been represented by a trident. Maheśvara was introduced in China for the consolidation of the T'ang dynasty as a hymn to Nīlakaṇṭha (= Maheśvara). The manuscript Stein 3793 of this hymn from Tun-huang says that it was translated at Khotan by the śramaṇa Bhagavaddharma of Western India. It is known in China, Korea and Japan as the hymn to Thousand-armed Avalokiteśvara. It is recited in Sanskrit in the East Asian countries to this day. The Sanskrit text clearly points out that Avalokiteśvara recited this hymn to Nīlakaṇṭha.

The equestrian figure has a nimbus indicating that he is a divine being. Two black birds are flying along. The birds are black ravens, the messengers of the Sun God, who were painted in grottoes sacred to Mithra. Raven was the first of the seven degrees of initiation into Mithraic mysteries. Raven was a glossy black corvine bird, similar to the crow, but larger, about two feet long. Mithra is named *Mioro* on Kushan coins and depicted as a solar deity. In Parthian and Sogdian Manichaeism he is the *tertius ligatus*. The Mihir Yasht 10.59 runs: " Grant that we ... ... may smite all our foes, all our enemies". Mithra rides a horse with black spots of the raven.

The raven was central to Mithraism which had penetrated deep into the martial ethos of the Romans. Its symbols survived till very late times. The Vikings had the figures of a raven on their standard or on their coat of arms.

Aparājita Deva (Lha Gzhan.gyis.mi.thub.pa) is one of the guardians of Khotan in the 'Prophecy of the Li Country" (Emmerick 1967:13). Aparājita can be *Mithra invictus* 'Invincible Mithra'.

Mithra (Sanskrit Mitra) spread from Iran to Asia Minor and thence to Rome and to the Roman empire. It was the chief rival of Christianity in its final struggle against paganism. Achaemenid kings regarded him as their chief patron in the 4th century BC. The Avestan hymn Yasht 10 regards him as the foe of the power of evil and hence god of battles. Mithraism took firm root in the 1st century in Rome which became its great centre. Its diffusion was due to the army whose recruits were drawn from the Anatolian centres of Mithraic worship. The state cult of the *Sol Invictus* "Unconquerable Sun" was instituted by Aurelian in 274 AD. Diocletian (ca.307) acclaimed Sol Invictus Mithra as a "protector of the empire." In the Mithraic chapels which were underground crypts or (sg.) mithraeum stood the god Mithra slaying the bull. Sometimes *raven* the messenger of the Sun God and other mythical scenes framed the grottoes. There were seven degrees of initiation into Mithraic mysteries open to the adept. They began with *Corex* (Raven). Prerequisites to initiation were intensive purifications of fearsome ordeals. A *Miles* was branded on the forehead to symbolise him as a recruit in the army of Mithra, sworn to combat evil. He was enlisted under a divine commander *militia Mithrae*. Mithraism was a prevailing religion among the Roman legionaries. Mithra is the chief keeper of Ahura Mazda in his struggle with the powers of darkness. Mithra himself performs the sacrifice of the bull, "acting as the minister of Ahura Mazda, whose messenger we may see in the crow" (Hastings 8.757). The crow occurs in Bundahishn 19.22.

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19. VOTIVE BODHISATTVAS OF TUN-HUANG

(see plate on p.29)

The banners at Tun-huang with a triangle of the head-piece, streamers, suspension loop, and costume of Chinese or Indian Bodhisattva type, and the Bodhisattva standing facing the spectator (actually meant to face the main deity to whom fervent prayer is addressed) were meant to be 'votive offerings' for prolonging life and for the deceased dear ones to attain paradise. Waley no.151 is inscribed "salutation (*namo*) to the Bodhisattva who cleanses and removes the spiritual impediment caused by previous karmas." Waley no.155 has the inscription "salutation (*namo*) to the Bodhisattva who prolongs life". Waley no.343 has the prayer: "salutation (*namo*) to the Bodhisattva, Prolonger of Life." Life on the borderlands of China was hard, very few or none returned home from the commandery as continuous warfare with the Huns and other barbarians left a heavy toll. A solider Ban Chao who had served for thirtyone years in the Western Regions in the first century AD, wrote to his superiors:

Your servant dares not aspire to reach Jinquan country
Only that he might living enter Jate Gate Barrier.

Poet Wang Changling (AD 698–c.765) brings the harsh realities of the fate of soldiers defending the borderlands like Tun-huang in his vivid poetic evocation:

Bright moon of Qin times, Barrier of the Han era,
Men march a thousand miles, none have yet returned.
Only despatch the Flying General to Dragon Town
and no barbarian horse will cross Yin Mountain!

The dedication of Bodhisattva banners was an important confidence building measure to keep up the morale of the civil bureaucracy and fighting forces in an area with measureless sand mountains and desolate towns, sparsely shaded by willows or other greenery. Offering of votive stupas, banners, tying threads and the like were *naimittika* rituals which were a culmination of personal purification, and worship of the deity in perpetuity for abundant blessings. The banners were offerings of a permanent nature and highly valued. The donation of banners in themselves and the añjali-mudrā had karmic advantages which are detailed later on.

There are eleven types of Votive Bodhisattvas in the paintings, without Amitābha as well as with Amitābha.

(i) In seven banners, the Bodhisattva stands on a lotus, with his hands in añjali-mudrā of salutation, draped with a flowing scarf, and no Amitābha in the tiara or top. The añjali-mudrā reminds of the Patan Dardar Square in Nepal where the King and Queen sit on top of a pillar offering worship to the deity in deep reverence and in eternity (Slusser 1982:2, pl.30). King Bhupatīndramalla helped shape the Bhaktapur Darbar Square where he sits on a pillar facing the deity in salutation (ibid., pls.32, 33). The largest domed temple of Kalamocana was constructed on the banks of the Vishnumati river, Kathmandu, in 1874. He raised a pillar on which he stands in worship (ibid., pl.214). The gilt images of Pratāpamalla and family members surmount a pillar at the Degutala temple, Hanuman Dhoka, Kathmandu, AD 1670 (ibid., pl.238) in worship. There was another tradition of offering a *dhvaja*. A superbly crafted Garuḍa-dhvaja was offered to Viṣṇu in AD 1851 at the Tachapaltol, Bhaktapur (ibid., pl.243). The donors of the Tun-huang scrolls were members of aristocratic families who could offer paintings done specially by excellent artists, or were ordinary folk who could offer simple substitutes.

offering banners

The Buddhist text **Karma-vibhaṅga** was translated into Chinese five times, and the last rendering was done in AD 984. It gives the results of meritorious and demeritorious actions. In section 67 it specifies the merits gained by the gift of a painted banner. We quote the passage from Jan Fontein 1989:62–63:

Karma and rebirth

> LXVII: There are ten types of merit to be gained from the gift of a painted banner: 1) upon rebirth one will be like a banner: Kings and Ministers of State, one's family, friends and sages all will pay one homage; 2) one will freely associate with the very wealthy and one will amass great treasures; 3) one's good reputation will spread widely in all directions; 4) one will be of grave and sedate appearance and one's life will be long; 5) in future rebirths one will practice charity with firm resolve; 6) one will be of great renown; 7) one will have great status and virtue; 8) one will be reborn in Heaven; 10) one will soon enter Nirvāṇa This is what is meant by 'from the gift of a painted banner one obtains ten types of merit.'

The Karma-vibhaṅga has been depicted in reliefs of the hidden base of the Borobudur. The above section is relief 0–141 which shows the presentation of banners to a sanctuary. It has the inscription *patākā* 'banner'. Relief 0–142 shows a man of great wealth, which is confirmed by the inscription *āḍhyabhogī* 'very wealthy.'

A painting on hemp cloth of the late 9th–early 10th centuries AD in the British Museum (Ch.i.0016, Waley no.155, Whitfield 1982:2 pl.43) is in añjali-mudrā. It has a cartouche on the left whose inscription means "salutation to the Bodhisattva who prolongs life. One of the merits accruing from the donation of a banner of this type was to prolong life. Rebirth of longevity is section 2 of the Karma-vibhaṅga.

Whitfield has illustrated several banners in añjali-mudrā in the British Museum in his *The Art of Central Asia* vol.2 fig.60 (pl.42), 61 (pl.43), 65, 66, 70, 71, 72, 73. All of them are of the late 9th or mid–10th centuries. They seem to reflect a period of the fall of Buddhist kingdoms in Central Asia, the destruction of monasteries which were arteries of both trade and Sutras, and a constant vigil to preempt the threat of Islamic onslaughts.

The Borobudur relief 0–157 has the inscription *añjali* whose advantage has been interpreted by Sylvain Lévi 1932:83 as "one will receive an excellent body." The Sanskrit text of the Karma-vibhaṅga says: they who venerate the four great caityas at Lumbinī, Mahābodhi, etc. in Madhyadeśa will gain ten merits of being reborn in Madhyadeśa[1], will have expensive dresses[2], noble family[3], ripe age[4], sonorous voice[5], brilliant genius[6], dedicated faith[7], noble character[8], excellent learning[9], and liveral generosity[10]. They will have a vivid memory (*smṛti*) and wisdom by doing homage at a Buddhist pavilion (*Buddha-prāsāda*). The full Sanskrit text is cited below:

?

LXII. *katame daśānuśaṁsā Madhyadeśe catur-mahācaitya-Lumbinī-Mahābodhi-prabhṛtiṣu Tathāgata-caity-āñjalikarma-praṇipāte. ucyate.*

Madhyadeśe janma pratilabhate.
udārāṇi ca vastrāṇi pratilabhate.
udāraṁ kulaṁ pratilabhate.
udāraṁ vayaḥ pratilabhate.
udāraṁ svaraṁ pratilabhate.
udāraṁ pratibhānatāṁ pratilabhate.
udāraṁ śīlaṁ pratilabhate.
udāraṁ śrutaṁ pratilabhate.
udāraṁ tyāgaṁ pratilabhate.
udārāṁ śraddhāṁ pratilabhate.
udāraṁ smṛtiṁ pratilabhate.
udārāṁ prajñāṁ pratilabhate.

Asyoddānam. deśa-vastra-kula-rūpa-svara-pratibhānatā-śraddhā-śīla-śruta-tyāgān smṛtimān bhavati prajñāvān/ tathāgatasya Buddha-prasādaṁ kṛtvāñjaliṁ, labhate dhīraḥ saprajña udāram āsrava-kṣayaṁ.

uktaṁ ca sūtre. ye kecid Ānanda caitya-caryāṁ caramāṇāḥ prasanna-cittāḥ kālaṁ kariṣyanti. yathā bhallo nikṣiptaḥ pṛthivyāṁ tiṣṭhate evaṁ kāyasya bhedāt svargeṣūpapatsyanti.

The Karma-vibhaṅga was translated into Chinese five times from the third to the tenth century. The five translations are:

popularity of Karmavibhanga

1. Tou t'iao ching or Todeyya-sūtra by an unknown translator during the Western Chin dynasty (AD 265–317). Nj 611, T 78, K 701.
2. Śuka-sūtra translated by Gautama Saṅghadeva in AD 397–98 as the 170th sutra of the Madhyamāgama. Nj 542, T 26, K 648 (170).
3. Yin wu ching = Śukasūtra, translated by Guṇabhadra during AD 435–43. Nj 610, T 79, K 695.
4. Fo wei shou chia chang che shuo yeh pao ch'a pieh ching = Karma-vibhaṅga, translated by Gautama Dharmaprajña in AD 582. Nj 739, T 80, K 805.
5. Fen pieh shan yeh pao ying ching = Karma-vibhaṅga, translated by Śāntideva (in Chinese T'ien Hsi-tsai) in AD 984. Nj 783, T 81, K 1098. He came from Kashmir, with Dānapāla of Oḍḍiyāna in Northern India, that is, Modern Ohri in Kashmir.

The last translation shows the special role of the Karma-vibhaṅga. Śāntideva must have been specially invited to China when they saw the fall of Buddhist kingdoms of Central Asia, which had been in close political, strategic and economic relations with them, were the source of their cavalry power with the supply of horses from Sogdiana, and the main source of jade the crucial component of imperial rituals from Khotan. Śāntideva had been in Jalandhara, one of the sixtyfour sacred places of Śākta tradition, a Śaktipīṭha. The evil destinies (*durgati*) in the apocalypse of Central Asia had to be overcome by the prescriptions of the Karma-vibhaṅga as well as the omnipotent rites of Jalandhara, which were being transmitted through Śāntideva. The name T'ien Hsi-tsai has been reconstructed as Deva-śānti (?) by the *Répertoire du Canon Bouddhique Sino-Japonais, fascicule annexé du Hōbōgirin* 1978:283. The Chinese took Deva as a family name, and the two-character Hsi-tsai as his personal name. In conformity with the Chinese usage, they put the family name in the first position and it became Deva-śānti (?). His title is *Ming chiao ta shih* 明教大師 'the great teacher of the mantra doctrines'. *Ming* 'light' is *vidyā*, and a *vidyādhara* is 'a master of holy Buddhist magic with the use of paṭas' in the Mañjuśrī-mūla-kalpa 56.23 (Edgerton, *Buddhist Hybrid Sanskrit Grammar and Dictionary*, 2.488). Śāntideva must have introduced esoteric rites, with an emphasis on *paṭa* or paintings to invoke their powerful effects. Vidyādhara means a 'mantra-holding hermit'. "The siddha-vidyādharas are hermit-ascetics who have mastered the powers deriving from the recitation of vidyās or dhāraṇīs. The mantra-dhāraṇī-sages (in Japanese *shingon-myo-sen*) are Vasiṣṭha, Gotama and Atri in the maṇḍala of Abhisambodhi-Vairocana (Snodgrass 1988:486). Thus Śāntideva must have been a very renowned mantra-ascetic who gave a new translation of the Karma-vibhaṅga to ensure perfect results from precise and correct rituals. The donation of the Votive Bodhisattvas in añjalī was the outcome of an ambience of perfection, total accuracy of the translated sutra, and a sure outcome of the offerings.

The titles of the two Chinese translations of the Karma-vibhaṅga of the Western Chin dynasty and by Guṇabhadra are based on the names of the brāhmaṇa Todeyya and his son Śuka whose role is narrated in the introductory story of the Karma-vibhaṅga. The "Sutras relate, that these was a white dog in the house of a Brāhmaṇa Gṛhapati named Śuka, in Śrāvastī. This dog barked at Buddha, when the latter approached the house for alms. Then the dog was told by Buddha, that he was a Brahmacārin named Todeyya in his former birth and constantly made a noise in asking food; but now having been born as a dog, he could simply bark, and that he should be silent. Afterwards Śuka, the son of the former Brahmacārin, and the master of the present dog, was very angry with Buddha, having learnt that his favourite dog was greatly offended by Buddha. Then Buddha taught him the doctrine of Karma." (Nj 611).

Two folios of the Sanskrit (Lévi 1932:235–36) and fragments of the Kuchean (ibid.243–57) Karma-vibhaṅga have been found in Central Asia. It was a well-known text from the island of Java to the sands of Central Asia and in the sprawling land of China from very early times.

Six linen banners (Ch.lv.0038–43) are complete with head-piece, linen borders, side and bottom streamers, and weighting boards with lotus design. Though of rough workmanship, they are representative of the archetype of banners offered in the tenth century [8–11]. Waley has called them Avalokiteśvara, but they are Bodhisattvas in general, with a halo, to confer merit on the donor.

(ii) The second type is represented by Ch.lv.006 who stands barefoot on a red lotus pedestal, r.h. in śaraṇa-mudrā, l.h. at breast. Valance with bells is hung over his head. It is complete with head piece, streamers and weighting board. Its bright and vivid colours impart a divine aura.

(iii) The third type can be seen in Ch.002 who stands three-quarters on two lotuses, both the hands in an un-identified mudrā with the r.h. holding a lotus bloom. The ground is painted red and the painting has a variety of colors: deep maroon red, green, crimson, pink and blue. The weighting boards are also ornamented. Compare the tenth century ink drawing on hemp cloth (Ch.00135, Waley no.154) in the British Museum (Whitfield 1982:l pl.41).

(iv) Ch.lv.0034 shows the Bodhisattva whose right hand holds a flaming jewel on finger tips and the left is raised up. The triangular panel on top has red and blue flowers on twining stems.

Votive Bodhisattvas topped by Amitābha

(v) Votive Bodhisattvas stand on a lotus, hands in añjali-mudrā, with Amitābha in a triangle at the top head-piece. The triangle is dharmodayā and represents the fire of knowledge that burns away ignorance and engenders awakening.

(vi) In both the paintings, the Bodhisattva stands facing the spectator, topped by Amitābha in a triangle, and the mudrā of his hands has been identified by Waley no.421 as "right hand in vitarka-mudrā at breast; left below it, turned down from wrist with palm open and fingers hanging". We feel that it is a more stylized form of the śaraṇa-mudrā.

(vii) Votive Bodhisattva is in Chinese style dress, with the right hand at breast and the left is raised up and holds a lotus. It is nearly whole though faded.

(viii) Stands on a lotus in Chinese style dress, with the right hand hanging down, and the left at breast.

(ix) Stands in profile to the right, has a moustache and chin beard, and the pair of hands make a mudrā with the right palm facing downwards on the left which faces upwards. The mudrās in the Tun-huang paintings need a separate study, as a number of them are variations or new.

(x) The Bodhisattva stands on a lotus, with the right hand in śaraṇa-mudrā, and the left turned downwards at breast.

(xi) Stands on a lotus, in profile to the right, with the hands clasped at breast level.

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20. SŪRYAKĪRTI AND THE SECURITY OF THE SUNG STATE

Sūryakīrti (1017–73, Jap. Nisshō, Ch. Jih-ch'eng 日稱, title Sembon Daishi 宣梵大師) came to China in 1046 and worked there till his nirvāṇa in 1073. He translated eight works into Chinese and wrote the ritual of the maṇḍala of Abhisambodhi-Vairocana, known as Garbhadhātu-maṇḍala in the Genzu tradition. His eight translations are:

T 320, K 1496 Pitā-putra-samāgama
T 726, K 1490 Ṣaḍ-gati-kārikā of Aśvaghoṣa
T 727, K 1491 Daśa-kuśala-karma-patha-nirdeśa
T 728, K 1494 Dharma-samuccaya of Avalokitasiṁha
T 1636, K 1488 Śikṣā-samuccaya
T 1643, K 1492 Nairātmya-paripṛcchā of Aśvaghoṣa
T 1671, K 1495 Nāgārjuna's work
T 1687, K 1493 Guru-pañcāśikā of Aśvaghoṣa

He has bequeathed a detailed ritual of the maṇḍala of Abhisambodhi-Vairocana entitled as follows (T 3166, TZ.8.240):

Bus-setsu	*Daibirushana*	*jōbutsu*	*jimben*
Buddha-bhāṣita	Mahāvairocana	abhisambodhi	vikurvita

kaji	*kyō*	*shū*	*shingon*	*gyō* :	*Daihi*
adhiṣṭhāna	sutra	performing	mantra	caryā :	mahākaruṇā

taizō	*shō*	*dai*	*mandara*	*ō*	*futsū*	*nenju*	*giki*
garbha	udbhava	mahā	maṇḍala	rāja	common	japa	kalpa

Its Sanskrit title in the Tibetan Kanjur is Mahāvairocan-ābhisambodhi-vikurvit-ādhiṣṭhāna-vaipulya-sūtrendrarāja nāma dharma-paryāya (Tohoku catalogue no.494). Sūryakīrti gives instructions, mudrās and mantras for the preparatory rites as well as for the deities of the maṇḍala.

The central quarter begins with the four Buddhas surrounding the central Mahāvairocana (Esot.1)

99 Ratnaketu (Esot.2)
100 Saṁkusumitarāja (Esot.3)
101 Amitābha (Esot.4)
102 Dundubhinirghoṣa (Esot.5)
104–20 In the Genzu the five Tathāgatas are surrounded only by four Bodhisattvas, but here they are sixteen (104–19), with one final offering to all of them (120). The four Bodhisattvas of the Genzu are not found in Sūryakīrti. Jñānaketu (110) occurs among the 16 Bodhisattvas of the maṇḍala of Durgati-pariśodhana Mahāvairocana in the NSP. p.213.

Quarter of Avalokiteśvara (121–30)
121 Avalokiteśvara (Esot.29)
122 Ārya Tārā (Esot.30)
123 Mahābhṛkuṭī (Esot.28)
124 Mahāsthāmaprāpta (Esot.27)
125 Yaśodharā (Esot.35)
126 Pāṇḍaravāsinī (Esot.46)
127 Hayagrīva Vidyārāja (Esot.32)
130 Kiṁkāriṇī (cf. Esot. Padmakula-caṭī 53, 54, 57, 58)
Quarter of Vajrapāṇi (131–38)
131 Vajrapāṇi (Esot.62)
132 Māmakī (not in both the Genzu maṇḍalas)
133 Vajrasūcī (Esot.184 in the quarter of Ākāśagarbha)
134 Vajrasphoṭa (Esot.441 in the Vajradhātu-maṇḍala)
135 Trailokyavijaya (Esot.24)
136 Sarvavajradhara (Esot.71)
137 Vajramuṣṭi (Esot.64)
138 Kiṁkāriṇī (Esot.81)
Quarter of Five Mahāvidyārāja (139–43, Esot.20–25)
139 Prajñāpāramitā (Esot.20)
140 Non-obstacle Power Vidyārājñī
141 Acala nātha (Esot.22, 25)
142 Trailokyavijaya-vajra (Esot.21, 24)
143 Yamāntaka-vajra (Esot.23)
Quarter of Śākyamuni (144–59, Esot.91–129)
144 Śākyamuni (Esot.91)
145 Tranquil mother
146 ūrṇā (Esot.105 Tathāgatorṇā)
147 Sitātapatroṣṇīṣa (Esot.96)
148 Jayoṣṇīṣa (Esot.97)
149 Vijayoṣṇīṣa (Esot.98)
150 Tejorāśyuṣṇīṣa (Esot.107)
151 Sarva-nīvaraṇa-viṣkambhy-uṣṇīṣa (Esot.100 Vikiraṇoṣṇīṣa)
152 Mahoṣṇīṣa (Esot.106 Mahoṣṇīṣa cakravartin)
153 Udgatoṣṇīṣa (Esot.99 Abhyudgatoṣṇīṣa)
154 Ākāśa-svara-ghoṣa (Esot.108 Ananta-svara-ghoṣa cakravartin)
155 Sarvoṣṇīṣa (all the uṣṇīṣas)
156 śrāvakāḥ (Esot.116–20, 125, 126, 127, 128)

157 pratyekabuddhāḥ (Esot.114, 115, 123, 124)
158 Aparājita Vidyārāja (Esot.94)
159 Aparājitā Vidyārājñī (Esot.95)
Quarter of Mañjuśrī (160–77)
160 Mañjuśrī (Esot.130)
161 Jālinīprabha (Esot.142)
162 Vimalaprabha (Esot.144)
163 Keśinī (Esot.135)
164 Upakeśinī (Esot.136)
145 Citrā?
166 Vasumatī (Esot.138, correct Dhanamati-kumāra)
167 Ākarṣaṇī (Esot.139, correct Ākarṣaṇa-kumāra)
168 Acintyamatī (Esot.140, correct Acintya-kumāra)
Quarter of Sarva-nīvaraṇa-viṣkambhin (169–77, Esot.161–69)
169 Sarva-nīvaraṇa-viṣkambhin (Esot.169)
170 Bhadrapāla Bodhisattva (Esot.164)
171 Abhayaṁdada Bodhisattva (Esot.165)
172 Sarv-āpāyajaha Bodhisattva (Esot.162)
173 Paritrāṇāśayamati Bodhisattva (Esot.161)
174 Mahāmaitryabhyudgata Bodhisattva (Esot.166)
175 Karuṇāmṛdita Bodhisattva (Esot.167)
176 Sarvadāhapraśamita Bodhisattva (Esot.168)
177 Acintyamatidatta Bodhisattva (Esot.165)
Quarter of Kṣitigarbha (178–83)
178 Kṣitigarbha (Esot.156)
179 Ratnākara Bodhisattva (Esot.155)
180 Ratnamudrāhasta Bodhisattva (Esot.154)
181 Dharaṇīdhara Bodhisattva (Esot.158)
182 Ratnapāṇi Bodhisattva (Esot.157)
183 Dṛḍhādhyāśaya Bodhisattva (Esot.159)
Quarter of Ākāśagarbha (184–94)
184 Ākāśagarbha (Esot.170)
185 Dāna-pāramitā (Esot.175)
186 Śīla-pāramitā (Esot.176)
187 Kṣānti-pāramitā (Esot.177)
188 Vīrya-pāramitā (Esot.178)
189 Dhyāna-pāramitā (Esot.179)
190 Prajñā-pāramitā (Esot.171)

191 Upāya-pāramitā (Esot.172)
192 Praṇidhāna-pāramitā (Esot.173)
193 Bala-pāramitā (Esot.174)
194 Jñāna-pāramitā (Esot.180)

Eight Bodhisattvas (195–202)

195 Ākāśavimala Bodhisattva
196 Ākāśamati Bodhisattva
197 Padmamudrā Bodhisattva
198 Vimalagata Bodhisattva (Esot.182, correct Śuddhamati)
199 Caritamati Bodhisattva (= Subāhu Esot.183, Tj.p.137 Subāhu = Caritamati)
200 Sthirabodhi Bodhisattva (=Vajrasūcī Esot.184, Tj.p.137 Sthirabodhi = Vajrasūcī)
201 Udbhavajñāna Bodhisattva
202 Pestle-bearing Bodhisattva (not in Genzu)

Five Śuddhāvāsakāyika deities. They are not drawn in the Genzu maṇḍala

			Tajima p.103	Tibetan name
203	Śuddhāvāsa	Īśvara Devaputra	Īśvara	Dbaṅ.phyug
204	Saṁkusumita	Īśvara Devaputra	Completely Blossomed	Kun.tu.me.tog
205	Prabhāmāla	Īśvara Devaputra	Chignon of Flames	Ḥod.kyi.phreṅ.ba
206	Satisfy the mind	Īśvara Devaputra	Born of the Spirit	Yid.mgyogs
207	Samantaghoṣa	Īśvara Devaputra	Famous name	Rnam.graṅs

Twelve Devas

210	East	Indra
251	SE	Agni
253	S	Yama
262	SW	Nirṛti
268	W	Varuṇa
307	NW	Vāyu
—	N	Vaiśravaṇa
208	NE	Īśāna
—	Zenith	Brahman
271	Nadir	Pṛthvī
212	Top	Sūrya
275	Top	Candra

Twelve Signs of the Zodiac

242 Only one mudrā and mantra for the twelve

Four Lokapālas

211 Dhṛtarāṣṭra (Esot.224)
252 Virūḍhaka (Esot.267)

267 Virūpākṣa (Esot.325)
311 Vaiśravaṇa (Esot.362)

Nine Planets (navagraha)				*Nine Uṣṇīṣas*	
215	Āditya (Esot.231)	216	Tārāprabha	217	Tejorāśi-uṣṇīṣa (Esot.107, Tj.102)
218	Soma (Esot.312)	219	Tārāprabha	220	Vijayoṣṇīṣa (Esot.98, Tj.101/6)
221	Aṅgāraka (Esot.255)	222	Tārāprabha	223	Abhudgatoṣṇīṣa (Esot.99, Tj.101/5)
224	Budha (Esot.310)	225	Tārāprabha	226	Kleśajahoṣṇīṣa (?)
227	Bṛhaspati (Esot.256)	228	Tārāprabha	229	Breaking the enmity of Māra uṣṇīṣa
230	Śukra (Esot.349)	231	Tārāprabha	232	Sitātapatroṣṇīṣa (Esot.96, Tj.101/8)
233	Śanaiścara (Esot.311)	234	Tārāprabha	235	Samantoṣṇīṣa (can be Vikiraṇoṣṇīṣa Esot.100)
236	Rāhu (Esot.253)	237	Tārāprabha	238	Breaking the obstacle of karma uṣṇīṣa
239	Ketu (Esot.211)	240	Tārāprabha	241	Cakravarti-uṣṇīṣa (Esot.106, Tj.101/14)

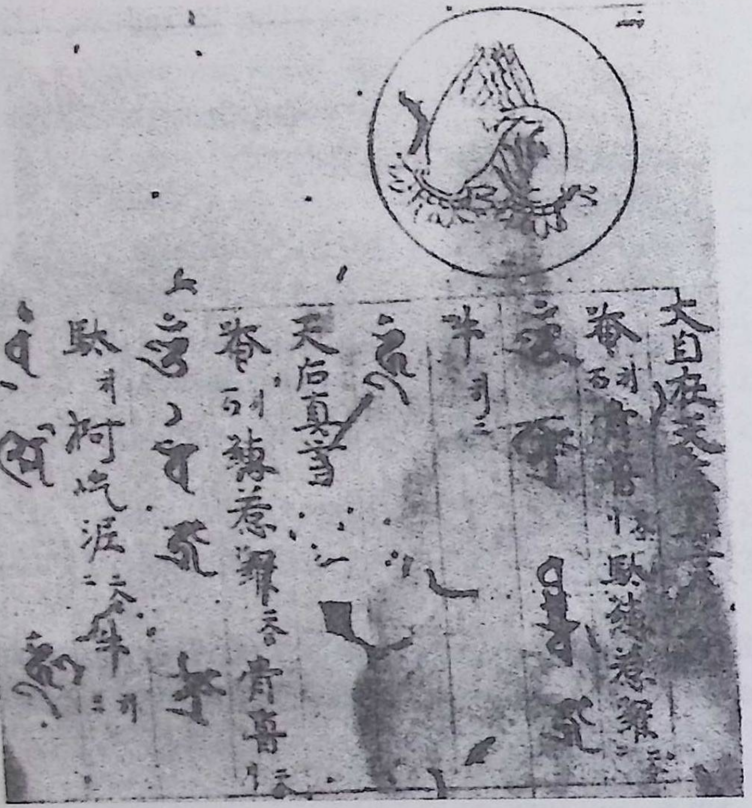
Twelve Signs of the Zodiac
242 One mudrā and mantra for the twelve signs
Twentyeight constellations (nakṣatra) (276–304)
Seven constellations of the east
276 Kṛttikā (Esot.219)
277 Rohiṇī (Esot.222)
278 Mṛgaśirā (Esot.218)
279 Ārdrā (Esot.221)
280 Punarvasu (Esot.216)
281 Puṣya (Esot.220)
282 Āśleṣā (Esot.217)
Seven constellations of the south
283 Maghā (Esot.259)
284 Purva-phalgunī (Esot.260)
285 Uttara-phalgunī (Esot.261)
286 Hastā (Esot.257)
287 Citrā (Esot.263)
288 Svātī (Esot.258)
289 Viśākhā (Esot.262)
Seven constellations of the west
290 Anurādhā (Esot.322)
291 Jyeṣṭhā (Esot.321)

292 Mūla (Esot.320)
293 Pūrvāṣaḍhā (Esot.319)
294 Uttarāṣāḍhā (Esot.317)
295 Śravaṇā (Esot.316)
296 Abhijit (Esot.318)
Seven constellations of the north
297 Śatabhiṣā (Esot.359)
298 Dhaniṣṭhā (Esot.360)
299 Pūrva-bhadrapadā (Esot.358)
300 Uttara-bhadrapadā (Esot.356)
301 Revatī (Esot.357)
302 Aśvinī (Esot.355)
303 Bharaṇī (Esot.354)
304 All the 28 constellations

Sūryakīrti has taken sixteen deities (318–34) with their consorts from the Durgati-pariśodhana-maṇḍala, as is evident from their new names.

	Sūryakīrti	SDP. (p.87–90)	Esot.
318	Maheśvara and consort	Nīlakaṇṭha + Umā	344, 345
319	Nārāyaṇa and consort	Viṣṇu + Vajrahemā	329
320	Vajraghaṇṭa and consort	Vajraghaṇṭa + Vajrakaumārī	
321	Mahābrahmā + Brāhmī	Maunavajra + Vajraśānti	
322	Śakra + Śacī	Vajrāyudha + Vajramuṣṭi	229
323	Āditya + Parivārā	Vajrakuṇḍalin + Vajrāmṛtā	208, 209
324	Candra + Candrā	Vajraprabha + Vajrakānti	333, 334
325	Calming Star + consort	Vajradaṇḍa + Daṇḍavajrāgrī	
326	Aṅgāraka	Vajrapiṅgala + Vajramekhalā	
327	?	Vajramusala + Vajradūtī	
328	Vāyu + Vāyavī	Vajrānila + Vegavajriṇī	340
329	Agni + Agnāyī	Vajrānala + Vajrajvālā	
330	Vaiśravaṇa + Vaiśravaṇī	Vajrabhairava + Vajravikaṭā	
331	Vārāha + Vārāhī	Vajrāṅkuśa + Vajramukhī	
332	Yama + Yamī	Vajrakāla + Vajrakālī	
333	Vajramukha + consort	Vajravināyaka + Vajrapūtanā	
334	Varuṇa + Varuṇānī	Nāgavajra + Vajramakarā	328

The mudrās and mantras of the above in Sūryakīrti are cited in the following pages.



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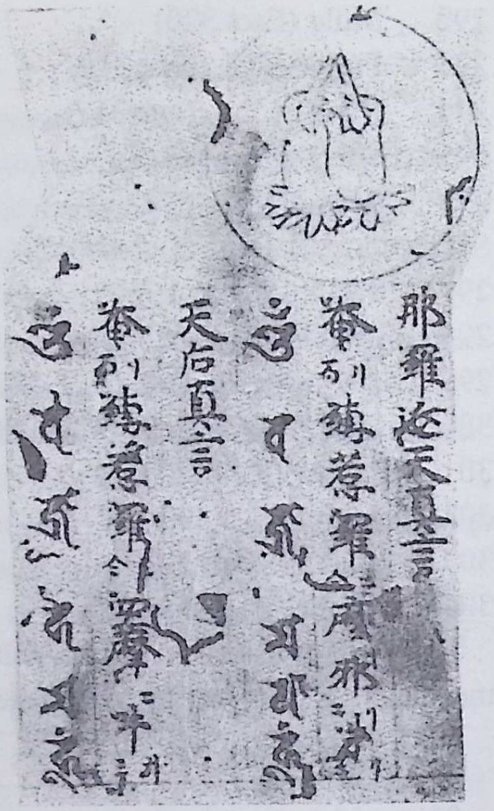
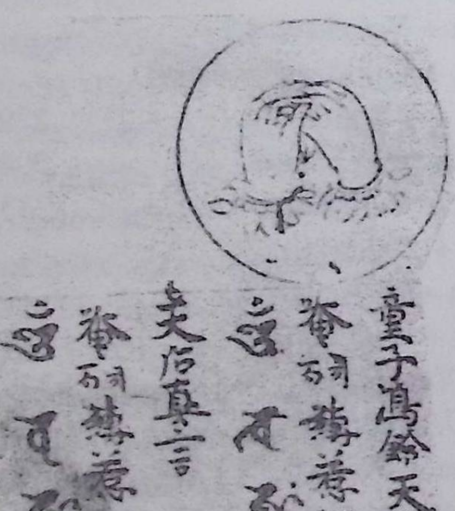

那羅延天真言
天后真言

319



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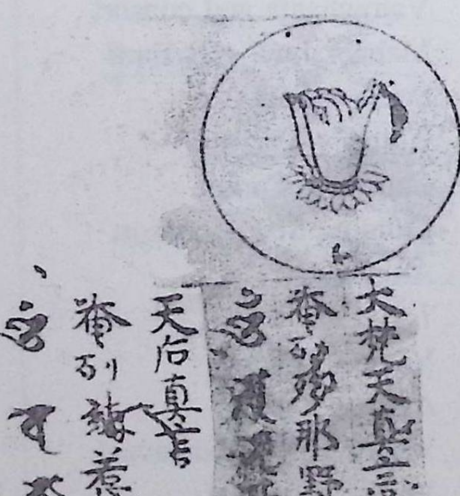

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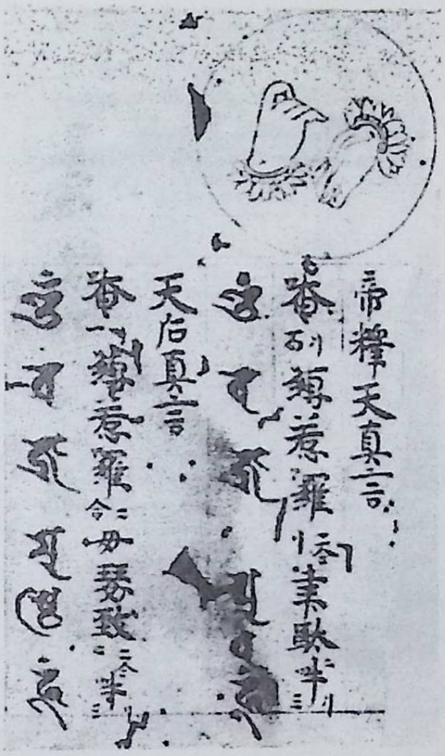
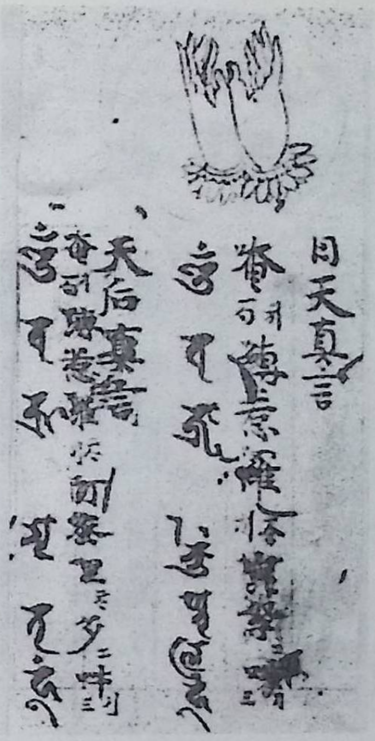

帝釋天真言

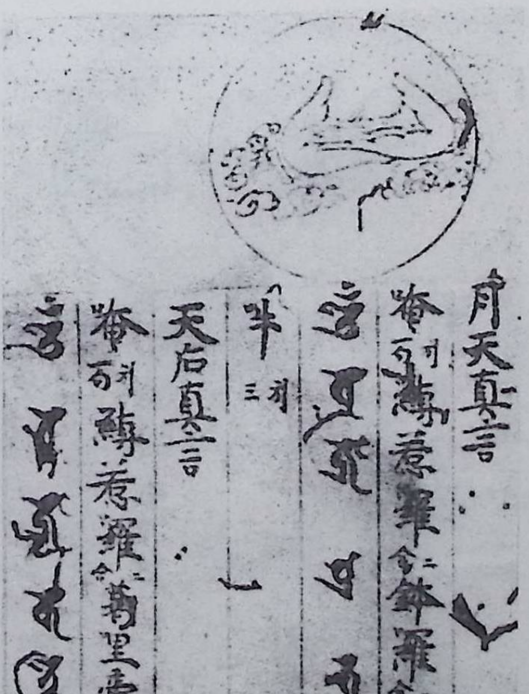
天后真言

322


日天真言

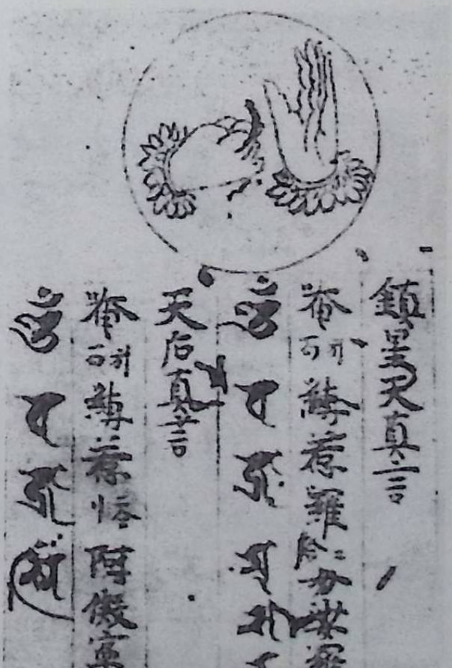
天后真言

323


月天真言

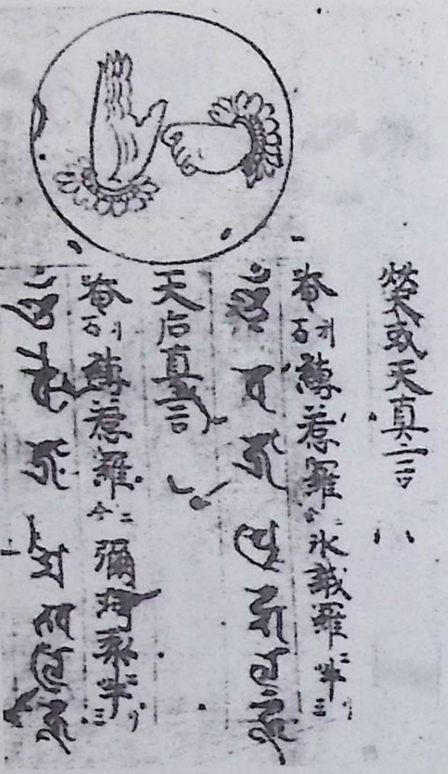
天后真言

324


鎮星天真言

天后真言

325



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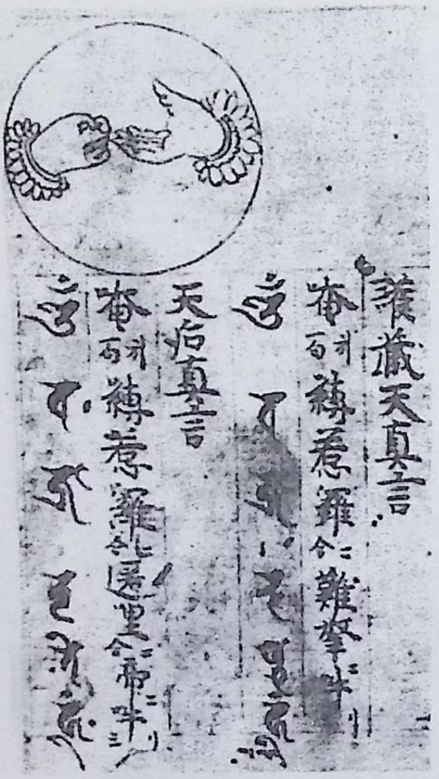

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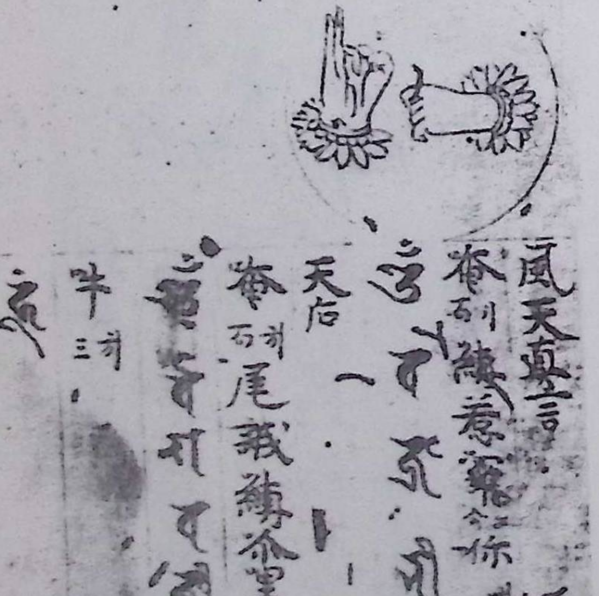

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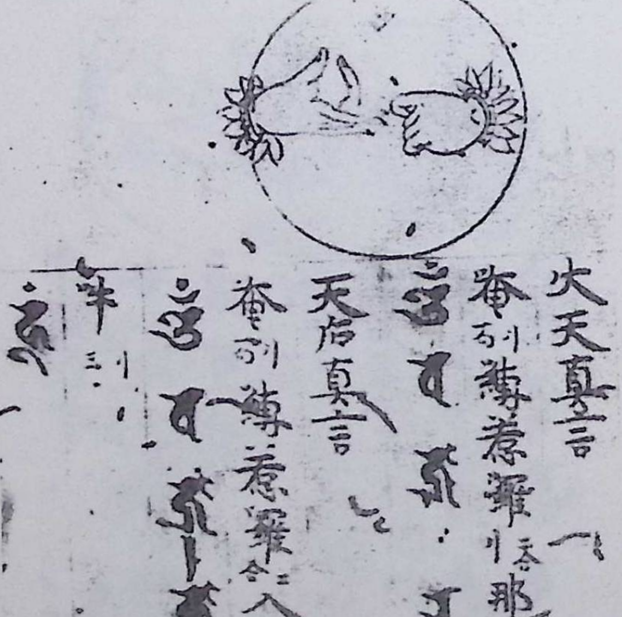
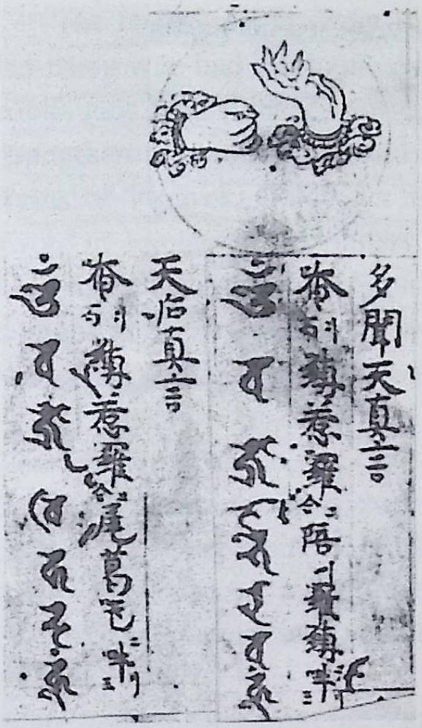
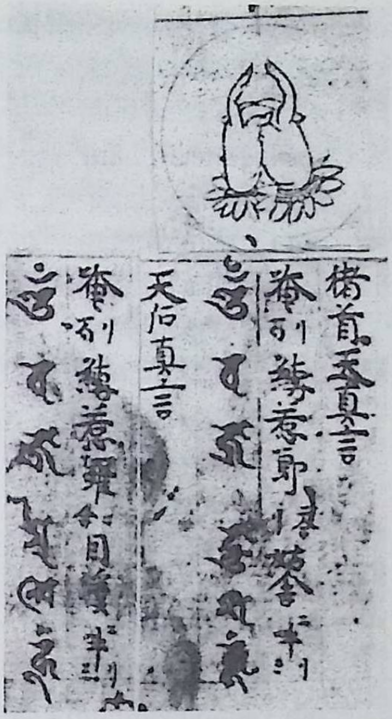


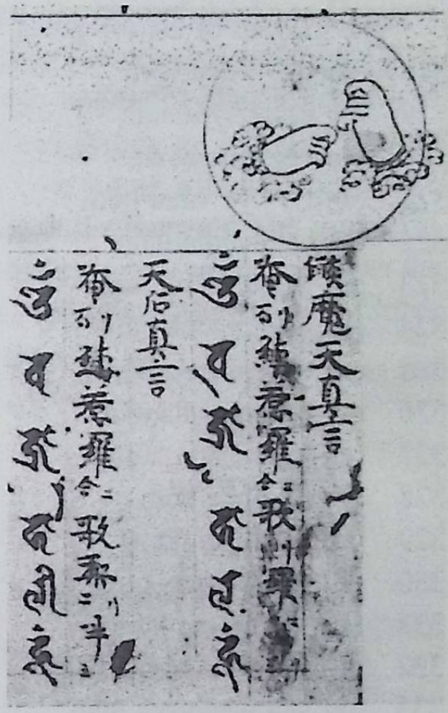
329


多聞天真言
唵（引）嚩意羅（二合）唔（引）羅嚩吽（三）
天后真言
唵（引）嚩意羅（二合）尾葛它（二）吽（三）

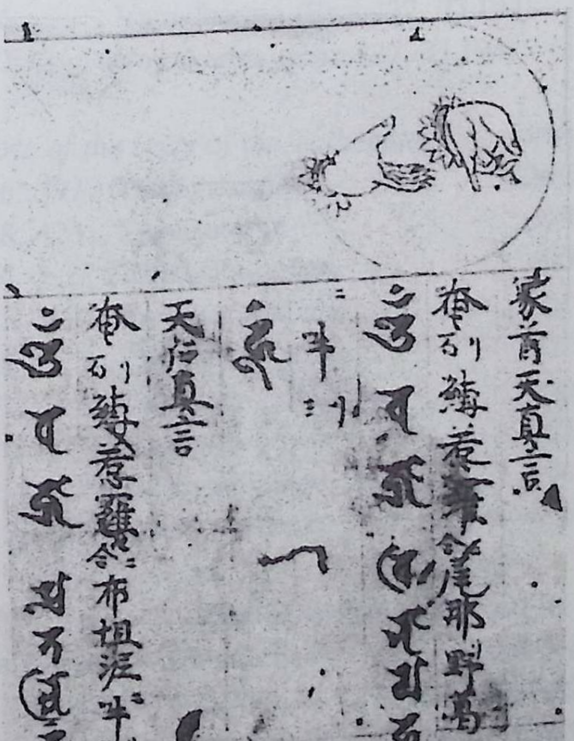
330


猪首天真言
唵（引）嚩意郎（引）[illegible]吽（三）
天后真言
唵（引）嚩意羅（二合）目[illegible]吽（三）

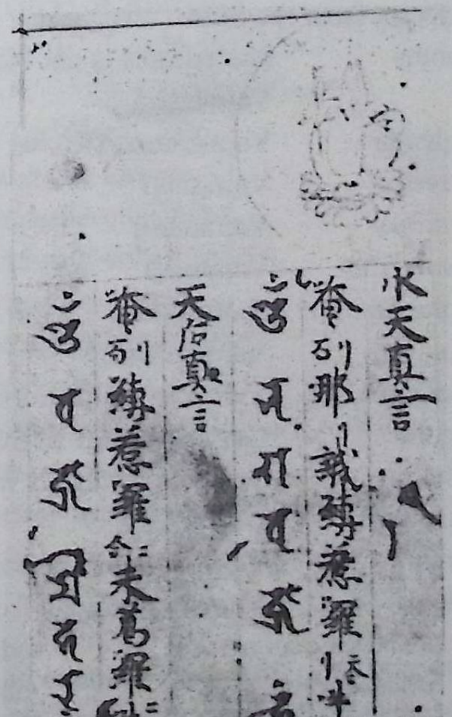
331


燄魔天真言
唵（引）嚩意羅（二合）敢[illegible]
天后真言
唵（引）嚩意羅（二合）敢乘（二）吽（三）

332


象首天真言
唵（引）嚩意羅（二合）尾那野葛
吽（三）
天后真言
唵（引）嚩意羅（二合）布怛涅（二）吽（三）

333


水天真言
唵（引）那（引）識嚩意羅（引）吽（三）
天后真言
唵（引）嚩意羅（二合）未葛羅（二）吽（三）

334

The mantras of the foregoing sixteen deities in Sūryakīrti are romanised hereunder:

318	oṁ □ □ vajra hūṁ	oṁ vajrakrodhāgni hūṁ
319	oṁ vajramaya hūṁ	oṁ vajrahema hūṁ
320	oṁ vajraghaṇṭa hūṁ	oṁ vajragaurī hūṁ
321	oṁ □ □ ya vajra hūṁ	oṁ vajraśānti hūṁ
322	oṁ vajrāyudha hūṁ	oṁ vajramuṣṭi hūṁ
323	oṁ vajrakuṇḍali hūṁ	oṁ vajrāmṛta hūṁ
324	oṁ vajraprabhā hūṁ	oṁ vajrakānti hūṁ
325	oṁ vajramusala hūṁ	oṁ vajrāgri hūṁ
326	oṁ vajrapiṅgala hūṁ	oṁ vajramekhali hūṁ
327	oṁ vajradaṇḍa hūṁ	oṁ vajranṛte (?) hūṁ
328	oṁ vajrānila hūṁ	oṁ vegavajriṇi hūṁ
329	oṁ vajrānala hūṁ	oṁ vajrajvāla hūṁ
330	oṁ vajrabhairava hūṁ	oṁ vajravikaṭā hūṁ
331	oṁ vajrāṅkuśa hūṁ	oṁ vajramukhi hūṁ
332	oṁ vajrakāla hūṁ	oṁ vajrakālī hūṁ
333	oṁ vajravināyaka hūṁ	oṁ vajrapūtanī hūṁ
334	oṁ nāgavajra hūṁ	oṁ vajramakarā hūṁ

The names of the deities and their consorts in the Niṣpanna-yogāvalī (maṇḍala 22, p.218–19) are different from the SDP:

Nīlakaṇṭha	(the consort is not mentioned)
Viṣṇu	Vajrahemā
Vajraghaṇṭa	Vajrakaumārī
Maunavajra	Vajraśānti
Vajrāyudha	Vajramuṣṭi
Vajrakuṇḍalin	Vajrāmṛtā
Vajraprabha	Vajrakānti
Vajrapiṅgala	Vajramekhalā
Vajrasaumya	Vajrasaumyā (differs from SDP)
Vajraguru	Guruvajrā (differs from SDP)
Vajraśukra	Vajraśukrā (differs from SDP)
Vajradaṇḍa	Daṇḍavajrāgrī
Vajrarāhu	Vajrāsurī (differs from SDP)
Vajraketu	Vajranāgī (differs from SDP)

			SDP p.89
335	oṁ vajraśauṇḍa hūṁ	oṁ vajravinayā hūṁ	Vajraśauṇḍa + Vajravinayā
336	oṁ mālāvajra hūṁ	oṁ vajraśamaya hūṁ	Vajramāla + Vajrāsanā
337	oṁ vajravasa hūṁ	oṁ vajravasī hūṁ	Vajravaśin + Vajravaśā
338	oṁ vijayavajra hūṁ	oṁ vajravijayī hūṁ	Vijayavajra + Vajrasenā

The twenty deities from the SDP were to eliminate the evil destinies of the Sung Emperor Jen-tsung who had lost to the emperor of the Hsia dynasty of the north and had to pay tribute after continuous long fighting. Sūryakīrti was invited to China and was translating Buddhist sūtras to strengthen the sovereignty and defence of the country. The sixteen deities are followed by four forms of Vināyaka holding a royal parasol, garland of victory, bow strung with an arrow and a sword to emphasise the military might, secure defence and dignity of the Emperor. The Vināyakas assured the security of the State. Vināyaka is the divine symbol of the victory of the gods over the demons in the *devāsura-saṅgrāma*. Four fearless protectors in the four directions (362–65) further strengthen the solid protection and perfect defence of the Sung state.

rituals for state

Fearless protectors

362	Protector in the east
363	Protector in the north
364	Protector in the west
365	Protector in the south

Four Bodhisattvas from the Vajradhātu-maṇḍala

384	Vajrasattva (Esot.412, Tj.192)	from the circle of Akṣobhya
385	Vajraratna (Esot.417, Tj.192)	from the circle of Ratnasambhava
386	Vajradharma (Esot.422, Tj.193)	from the circle of Amitāyus
387	Vajrakarma (Esot.427, Tj.194)	from the circle of Amoghasiddhi.

Parts of the body of the Tathāgata

396, 397	Tathāgatoṣṇīṣa
398, 423	Tathāgatorṇā
404	Tathāgata-hṛdaya
405	Tathāgata-nābhi
406	Tathāgata-jaghana
407	Tathāgata-garbha
410	Tathāgata-jihvā
411, 413	Tathāgata-bhāṣa
412	Tathāgata-danta

Virtues of the Tathāgata

392, 409	Tathāgata-kavaca
399	Tathāgata-mahāpātra
400	Tathāgata-abhayaṁdada
401	Tathāgata-varada
402	Tathāgata-karuṇācakṣu
403	Tathāgata-pāśa
408	Tathāgata-circular halo
414	Tathāgata-daśabala
415	Tathāgata-smṛtyupasthāna

424 Śataprabha **Vairocana** Tathāgata

Sūryakīrti was the last translator and none was able to continue the centre of translation after him. The Sung emperors were intimately connected with the Imperial Institute for Transmission of Buddha-dharma and they defended its continuance with the Confucian theory of Filial Piety. It had been founded by the earlier emperors. The newly translated texts were presented to the Throne on every occasion of an imperial birthday. The Institute was working for religious services in the imperial palace [A General Record of Buddha and Patriarchs by Monk Chih-p‘an T2035:398c, quoted by Jan Yun-hua, Ch‘uan-fa yuan: The Imperial Institute for Transmission of Buddha-Dharma in Sung China, in Buddha Prakash (ed.), *Studies in Asian History and Culture*, Meerut, 1970].

21. THE THOUSAND-ARMED AVALOKITEŚVARA

There are four stages in the **theophany** of Avalokita:

(i) **Avalokita-svara** 'One who has realised the Logos (*svara*)'. He is the Buddhist incarnation of Brahmā who beseeches the Buddha Śākyamuni to turn the wheel of Dharma. He is the substratum of Dharma, and hence his pre-eminence, first alongside Amitābha, and later independently on His own.

(ii) **Avalokita** occurs in a lexicon, as the title of a work, and is very popular in its Tibetan homonymous translation *Spyan.ras.gzigs*. *Avalokitaṁ vyākaraṇaṁ* is a work in the Mahāvastu 2.257.13, 259.4; it is a *sūtraṁ* in the colophons 293.15, 397.7. It is imbedded in the Mahāvastu in two forms, following one another (2.257.6–293.15 and 293.16–397.7). The second was used as one of the sources of the Śikṣāsamuccaya 297.10, 89.15 under the name Avalokana(nā)-sūtra. Avalokita became popular as a Bodhisattva of the rank of a Tathāgata, a veritable Buddha (*Avalokitas tu Buddhe* in Anekārtha-saṅgraha of Hemacandra 5.20). The Tibetan *Spyan.ras.gzigs* refers to this meaning, where he is the Ṣaḍakṣarī Lokeśvara, incarnated in the Dalai Lamas.

(iii) The name **Avalokiteśvara** is a compound of Avalokita + Īśvara, on the analogy of Avalokita-svara, the Buddhist transformation of Brahmā as 'One who has envisioned the *svara* or Logos'. *Avalokita* means contemplation. *Avalokanīya* 'of persons, worthy of (admiring) contemplation' in Mahāvastu 1.103.5. The Pali variant *apalokita* is an epithet of *nibbāna* in SN 4.370 (T.W. Rhys Davids & William Stede, *Pali-English Dictionary*, 52). As a name, Avalokita signifies the stage of having visualised, one who has attained the *samyag dṛṣṭi* 'Right View'. Īśvara is not a general word but the specific term meaning Śiva. Thus Avalokit-eśvara means 'Śiva who has attained the Buddhist Vision (*avalokita*)'. This is apparent in the Thousand-armed Avalokiteśvara whose pair of original hands are in the mudrā of salutation or supplication after being converted to Buddhism. The legend is detailed in the second section of the STTS. The Buddhists encountered opposition from the Śaivas who dominated the religious life of those times. Hence the interiorisation of Śiva as Avalokiteśvara, as had been done earlier by the induction of Indra and Brahmā into Buddhism. The yakṣas of 84,000 places had also been inducted into Buddhism by an imperial order of Aśoka.

(iv) The word Avalokiteśvara has been loosely but rather *extensively* used in the sense of **Lokeśvara** 'folk deities' who were owned by Buddhism. The Sino-Japanese *Kuan-yin/Kannon* carries all the four meanings. The Chinese Kuan-yin is the White-robed Goddess or Pāṇḍaravāsinī, the consort of Amitābha. She was a popular goddess, and the Chinese name Kuan-yin refers not to Avalokita but to her The Lokeśvarī or The Folk Goddess. It does not refer to the change of sex, or to the conversion of the male Avalokita-svara to a female epiphany.

Epiphanies of Maheśvara. Maheśvara gave rise to Avalokiteśvara. Avalokit-eśvara is a Buddhist form of Īśvara = Mah-eśvara. By the time of Hsüan-tsang, who completed his Travels in

AD 646, the form with °Īśvara had crystallised. He translated the word as Kuan-tzŭ-tsai (Kuan= avalokita, tzŭ-tsai = Īśvara) and opined that this is the correct form. The form ending with °svara had been forgotten and the śivaisation of Avalokita was a well-established tradition. In the twelfth chapter of the Nayasūtra (T 243) translated by Amoghavjra (AD 705–74), Maheśvara in a Tathāgata form occupies the centre of the maṇḍala (Astley-Kristensen 1991:158, 231 illus.13). The Eleven-headed Avalokiteśvara represents the Eleven Rudras, with six and eight arms in the Tun-huang scrolls. The six-armed Eleven-headed Avalokiteśvara has the following attributes (Waley 101):

r.h. moon-disk, vitarka mudrā, willow spray
l.h. sun-disk, vitarka mudrā, flask

The eight-armed form has different characteristics:

r.h. sun-disk, trident, añjali mudrā, rosary
l.h. moon-disk, trident, añjali mudrā, varada mudrā

The trident in the third pair of hands shows him to be Maheśvara, who is vanquished by Vajrapāṇi and folds his hands in the añjali mudrā as a mark of surrender (Snellgrove 1987: 134–41).

The thousand eyes of Nīlakaṇṭha Lokeśvara go back to the Yajurveda. Śukla-Yajurveda 16.8 pays homage to Rudra, who is blue-necked (*nīla-grīva*) and thousand-eyed (*sahasrākṣa*). In stanzas 13, 29 he is again referred to as thousand-eyed. The Śarva of the Chinese hymn can also be seen in stanza 28. In stanza 51, he is *kṛttiṁ vasānaṁ* 'clad in a robe of skin'. This chapter is called *Śata-rudrīya-homa*. The *śata-rudrīya* must have been a very popular ritual, and it called for a Buddhist adaptation which the present dhāraṇī is.

The Thousand-armed Avalokiteśvara is the Buddhist metamorphosis of Īśvara = Śiva, brought about by Avalokita. This is stated in the hymn, which is divided into three distinct parts:

1. Salutation to Avalokiteśvara who saves from all fears
2. The second part is a resolve to propound the hymn to Nīlakaṇṭha as sung by Avalokita.
3. The third part is introduced by *tadyathā*, the usual phrase to introduce dhāraṇīs. It is the hymn to Nīlakaṇṭha.

The hymn has several variant readings, as its manscripts must have reached China in different centuries and from various places. For example, in the Sogdian, Korean, Longer version of Vajrabodhi (T 1061) and Tibetan versions he wears the skin of a black antelope on his left shoulder (*vāma-skandha-deśa-sthita-kṛṣṇ-ājināya svāhā*) (Lokesh Chandra 1988:230, 141, 270, 271).

The Āśvalāyana-sūtra says that a brāhmaṇa wears the skin of an *eṇa*, a kṣatriya of a *raurava* and a vaiśya of an *ajina* (*aiṇeyājinena brāhmaṇaṁ, rauraveṇa kṣatriyaṁ, ajinena vaiśyam*). According to the Amarakośa a brahmacārin wears the skin of a black antelope (*brahmacaryādi-dhārya-kṛṣṇasārādi-tvak*).

One day a Chinese monk brought a corrected version of the hymn and wanted me to confirm if it was the perfect reading. It is reproduced below. The lines had to be corrected and also the readings.

八十四句古梵音大悲咒

編撰原則：

本八十四句大悲咒的梵音還原版是以長谷寺藏不空爲底本，再據不空《房山石經本》、不空之青頸觀音咒、金剛智本、指空本、林光明《大悲咒研究》爲校。以上參考書籍皆詳於《大正藏》第二十冊頁 112 上—下；489 上—490 中；495 下—496 中；497 下—498 中。筆者所做的梵音還原均只做個人修法時「參考」用，目前沒有人保證他所做的梵音還原是百分之百正確的。——果濱　敬編

一、
namo-ratna-trayāya.
nama-āryā-valokite-śvarāya.bodhi-sattvāya.mahā-sattvāya.
mahā-kāruṇikāya.
oṃ.sarva-rabhaye-sutradasya.
namas-kṛtvā-imaṃ-āryā-valokite-śvara-raṃdhava.
namo-narakindi-hṛ-mahā-vadhasame.sarva-arthadu-śubhaṁ.ājeyaṃ.
sarva-sata.nama-vaṣata.namo-bhaga.mavadudhu.

二、
tadyathā.oṃ.avaloki.lokate.krānte.e-hrīḥ.mahā-bodhi-sattva.
sarva-sarva.māla-māla.mahima-hṛdayaṃ.kuru-kuru-karmaṃ.
dhuru-dhuru-vijayate.mahā-vijayate.dhara-dhara.dhiriṇi-śvarāya.
cala-cala.mama-vimala.muktele.ehyehi.śīṇa-śīṇa.ārṣaṃ-pracali.
viṣa-viṣaṃ.praśaya.huru-huru-māla.huru-huru-hare.sara-sara.siri-siri.
suru-suru.budhya-budhya.bodhaya-bodhaya.

三、
maitreya-narakindi.dharṣiṇina.bhaya-mana.svāhā/
siddhāya.svāhā.mahā-siddhāya.svāhā/
siddhā-yoge-śvarāya.svāhā/

narakindi.svāhā.maraṇara.svāhā.śira-siṃha-mukhāya.svāhā.sarva-mahā-siddhāya.narakindi.svāhā.padma-kastāya.svāhā.narakindi-vagarāya.svāhā.mavari-svāhā.cakrā-siddhāya.svāhā.padma-kastāya.svāhā.narakindi-vagarāya.svāhā.mavari-śaṅkharāya.svāhā.

四、
namo-ratna-trayāya.
nama-āryā-valokite-śvarāya.svāhā.
oṃ.siddhyantu.mantra.padāya.svāhā.

Chinese version (re-arranged)

1 namo ratna-trayāya
nama āry-āvalokiteśvarāya bodhisattvāya mahāsattvāya mahā-kāruṇikāya

oṁ sarva-ra bhayeṣu tra dasya namaskṛitvā imaṁ/
āryāvalokiteśvara raṃdhavanamo narakindi/
hṛmahā vadhasame sarva-artha-du śubham/
ājeyaṁ sarva-satanama namo.bhaga mava dudhu//

2 tadyathā/ oṁ avaloki lokatekrānte e hrīḥ mahābodhisattva sarva sarva/
māla-māla mahima hṛidayaṁ/
kuru-kuru karmaṁ/
dhuru-dhruru vijayate mahāvijayate/
dhara-dhara dhiriṇiśvarāya/
cala-cala mama vimala-mukte le/
ehyehi śīṇa-śīṇa ārṣaṃ pracali/
viṣa-viṣaṁ pra[ṇā]śaya/
huru-huru māla/
huru-huru hare/
sara-sara siri-siri suru-suru/
budhya-budhya bodhaya-bodhaya maitreya narakindi/
dharṣiṇina bhaya mana svāhā/

3 siddhāya svāhā/ mahāsiddhāya svāhā/ siddha-yogeśvarāya svāhā/
narakindi svāhā/ maraṇara svāhā/
śira siṁha-mukhāya svāhā/ sarva-mahāsiddhāya svāhā/
cakrasiddhāya svāhā/ padma-kastāya svāhā/
narakindi-vagarāya svāhā/ mavari-śaṅkharāya svāhā/

4 same as corrected version on page 135.

Corrected version

1 namo ratna-trayāya/
nama āryāvalokiteśvarāya bodhisattvāya mahākāruṇikāya

oṁ sarva-bhayeṣu trātasya tasya namaskṛtvā imaṁ/
āryāvalokiteśvara-stavanaṁ nīlakaṇṭhānām/
hṛdayaṁ vartayiṣyāmi sarvārtha-sādhanaṁ śubham/
ajeyaṁ sarva-sattvānāṁ bhava-mārga-viśodhakam//

2 tadyathā/ oṁ apaloka lokātikrānta ehi hare mahābodhisattva sarva-sarva/

smara-smara mama hṛdayam/
kuru-kuru karma/
dhuru-dhuru vijayate mahāvijayate/
dhara-dhara dharaṇīśvara/
cala-cala mama vimala-mūrte re/
ehyehi kṛṣṇa-sarpopavīta/
viṣa-viṣam praṇāśaya/
hulu-hulu malla/
hulu-hulu hare/
sara-sara siri-siri suru-suru/
budhya-budhya bodhaya-bodhaya maitriya nīlakaṇṭha/
darśanena prahlādaya manaḥ svāhā/

3 siddhāya svāhā/ mahāsiddhāya svāhā/ siddha-yogeśvarāya svāhā/
nīlakaṇṭhāya svāhā/ varāha-mukhāya svāhā/
narasiṁha-mukhāya-svāhā/ śaṅkha-hastāya svāhā/
cakra-hastāya svāhā/ padma-hastāya svāhā/
nīlakaṇṭha-vigrahāya svāhā/ mahābali-śaṅkarāya svāhā/

4 namo ratna-trayāya/ nama āryāvalokiteśvarāya/ svāhā
oṁ siddhyantu mantra-padāḥ svāhā//

१ नमो रत्न-त्रयाय। नम आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय।

२ ॐ सर्व-भयेषु त्रातस्य तस्य नमस्कृत्वा इमम्।
आर्यावलोकितेश्वर-स्तवनं नीलकण्ठानाम्।
हृदयं वर्तयिष्यामि सर्वार्थ-साधनं शुभम्।
अजेयं सर्व-सत्त्वानां भव-मार्ग-विशोधकम्।

३ तद्यथा। ॐ अपलोक लोकातिक्रान्त एहि हरे महाबोधिसत्त्व सर्व-सर्व। स्मर-स्मर मम हृदयम्। कुरु-कुरु कर्म। धुरु-धुरु विजयते महाविजयते। धर-धर धरणी-राज। चल-चल मम विमलमूर्त्ते रे। ऐह्येहि कृष्ण-सर्पोपवीत। विष-विषं प्रणाशय। हुलु-हुलु मल्ल। हुलु-हुलु हरे। सर-सर सिरि-सिरि सुरु-सुरु। बोधिय-बोधिय बोधय-बोधय मैत्रिय नीलकण्ठ। दर्शनेन प्रह्लादय मनः स्वाहा।

४ सिद्धाय स्वाहा। महासिद्धाय स्वाहा। सिद्ध-योगेश्वराय स्वाहा। नीलकण्ठाय स्वाहा। वराह-मुखाय स्वाहा। नरसिंह-मुखाय स्वाहा। शंख-हस्ताय स्वाहा। चक्र-हस्ताय स्वाहा। पद्म-हस्ताय स्वाहा। नीलकण्ठ-विग्रहाय स्वाहा। महाबलि-शंकराय स्वाहा।

५ नमो रत्न-त्रयाय। नम आर्यावलोकितेश्वराय स्वाहा॥
ॐ सिध्यन्तु मन्त्रपदाः स्वाहा॥

In the second quarter of the first stanza, the Korean version and Vajrabodhi have the dative *tasmai* for *tasya*. It is a later emendation for grammatical accuracy. Jiun and Tibetan begin the third quarter with *imaṁ* instead of *idaṁ*. The word *stavanaṁ* is replaced by *stavaṁ* in Korean, Jiun (tava) and Tibetan, while Vajrabodhi has *bhāṣitaṁ*. All the versions have *āryāvalokiteśvara* and *Nīlakaṇṭha-nāma*. Avalokita has been replaced by the more common Avalokiteśvara. The genitive plural *nīlakaṇṭhānāṁ* has been misunderstood as *Nīlakaṇṭha-nāma* from quite ancient times, as all the versions end *nīlakaṇṭha-nāma*. The genitive *nīlakaṇṭhānāṁ* goes with *hṛdayaṁ* 'the heart of Nīlakaṇṭha' (plural for respect), which gives a coherence to the two verses and a better meaning. The correct reading is:

sarva-bhayeṣu trāṇakarāya tasmai namaskṛtvā/
imaṁ āryĀvalokita-bhāṣitaṁ Nīlakaṇṭhānāṁ/
hṛdayaṁ vartayiṣyāmi sarv-ārtha-sādhanaṁ śubham/
ajeyaṁ sarva-bhūtānāṁ bhava-mārga-viśodhakam/

Having paid homage to Him who saves in all emergencies, I shall speak (*vartayiṣyāmi*) this hymn (*hṛdayaṁ*) of Nīlakaṇṭha sung by ārya Avalokita. It fulfills all desires, is auspicious, invincible, and purifies the samsaric existence of all beings.

Chinese transliterates the original *sarva sarva* (LC.1988:100). This reading is confirmed by the Siddham texts of Amoghavajra (p.109) and of Ji-un (p.136). It is omitted in certain versions, as its meaning was ambiguous even in ancient times. The Korean text, the Longer version of Vajrabodhi and the Tibetan version (p.235) do not have this expression. The correct reading is *Sarva-Sarva* "O the All, O the All". It means "All in All", omnipresent, omniscient, omnipotent. The 17th stanza of the Viṣṇu-sahasra-nāma has *Sarvaḥ Śarvaḥ Śivaḥ Sthāṇur...* Both Sarva and Śarva are the epithets of Śiva.

The Ch'ien-shou (thousand-armed) Ch'ien-yen (thousand-eyed) Ch'ien-pi (thousand-armed) Kuan-yin (Avalokiteśvara) has been a symbol of China's dynamics of eternal creativity and transcendance.

He is the vital and fundamental security of the State apotheosised with a thousand hands, with an eye on each palm. The thousand eyes represent the intelligence of the State. Thousand-fold vigilance is the continuing price of stability. The thousand hands are the effective action of the State.

The hymn to Thousand-armed Avalokiteśvara (i) is one of the sutras that a monk of East Asia reads in his daily service. It is where his thoughts move in his leisure hours. (ii) It represents mythopoiesis as a fundamental process in culture. A continuing relationship between inside and outside. The outside is interiorised and it becomes the inside of the inside in the *Traumzeit*, the dream-space of culture. (iii) Available in Chinese, Korean, Japanese, Sogdian and Tibetan versions. The several original layers of the palimpsest have been effaced or blurred to make room for a new one. (iv) Old Turkish inscription of Kül-Tegin mentions Īśvaraka. The name of the PraBulgar King Esperikh/Isperikh, the founder of the Bulgarian State, is Īśvaraka.

AD	
605–16	Chih-t'ung
618–26	First painting in China by an Indian artist
650–61	Bhagavad-dharma translated at Khotan (Stein ms.3793)
731–36	Vajrabodhi (Sogdian agrees)
746–76	Amoghavajra (*śīghram vaśaṁ me rāṣṭraṁ sarājakaṁ kuru*)
9th cent	Chos.grub/Fa-ch'eng translated it into Tibetan

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22. KUMĀRAJĪVA

(foreword to *Kumārajīva: Philosopher and Seer*, IGNCA, 2015)

After the silence of centuries and a long historic amnesia India celebrates the monumental tranquility of thought and transcendence that Kumārajīva carried to the lands of Eastern Asia. This exhibition tries to portray this mega-movement of transcultural renaissance ushered in by the literary colossus Kumārajīva, who lovingly carved out of logographic and inflection-less Chinese a magnificent idiom to explore the frontiers of human thought. The four preceding centuries of masters struggling to translate Sanskrit Sutras had to use the *ko-i* principle of matching Buddhist concepts with Taoist and Confucian terms. The ideas underwent disastrous changes and these tears of language awaited the advent of Kumārajīva. With his mastery of Sanskrit and Chinese, and the crystalline texture of his mother-tongue Kuchean, he gave a new vocabulary, a self-referentiality, an autonomy to Buddhist Chinese. In his luminous words, the renderings of the sacred texts became a community of Sino-Indian values, an organicity of the Sanskrit Sutras and Sinic culture. They touched the people and have continued to do so all these long sixteen centuries. Chinese, Korean and Japanese monk-scholars, philosophers and artists have been able to dig deeper roots in the new trans-generic prose of Kumārajīva.

The magnetic pulse-beats of Kumārajīva's renderings have become murals, reliefs and sculptures that have moved the people and have become a journey of Dharma. The lucidity of Kumārajīva's expression has been the radiance, the silent spell, the magnetic joyfulness of the Buddhist life of East Asia. Today his translation of the Lotus Sutra is the sound, grace and rapture of East Asian spirituality of values, for instance in the lovely blue of the Soka Gakkai International steeped in the strivings of President Daisaku Ikeda. The Six Principles of Painting of Hsieh Ho go back to Kumārajīva' s translation of the Tattva-siddhi. These principles have been and still are the bedrock of East Asian aesthetics.

This exhibition is the home-coming of Kumārajīva. Here we can see the austere landscape of his land, the idyllic serenity of the murals in the caves in the glory of their colors, inspite of vandalism and natural decay. These masterpieces brimming with the subtle flavor of Dharma portray the flowering of the mind. The manuscripts of Kumārajīva's works discovered in the ancient ruins are the lyric of our inner calling, of course obscure to those to whom Chinese is the unknown.

The IGNCA has put in hard work to invite scholars from all continents to elucidate the many-sided genius of Kumārajīva The exhibition is a visual slip into the times of Kumārajīva who gave to Asia a pure river whose waters flow abundantly to nourish spiritual roots of humankind. The IGNCA incarnates the spirit of the Hsiao-yao Garden, which was placed at the disposal of Kumārajīva by Emperor Yao Hsing where a thousand monks sat in daily sessions to transcreate the

Sutras. Hsiao-yao means pleasant abstraction to cross the bounds of this physical universe to a blissful infinite domain beyond (Giles, *Chinese-English Dictionary*, no.4303): *gate gate pārasaṅgate bodhi svāhā*. The dedicated 'monks' and equally zealous 'mandarins' of the IGNCA bring to us, in this exhibition, the unique light of Kumārajīva from the tremendous silence of time.

What a coincidence that the European ethnicity and European mother-tongue (Kuchean) of Kumārajīva unwittingly finds resonance in the participation of the British Library of London and the Museum für Asiatische Kunst of Berlin. Kumārajīva was the trifluence of the three major alphabetic cultures of his time: Indian (Sanskrit as the classical language of his learning), Kuchean (his mother-tongue) and Chinese (medium of his immortal writings). The exhibits sent by Japanese scholars and devotees complete the global heritage of Kumārajīva, where roots and laurels are woven together.

The mind of mother Jīvā swimming in the cosmic waters of Dharma finds expression in the joyful hard work of Prof. Shashibala from emailing invitations to world academia to the curating of this exhibition. She complements the words of men of eminent learning with the sparkle of eyes in the exhibition. Who knows that Jīvā the mother of Kumārajīva admires in her angelic gaze the glory of her illustrious son in this exhibition of his birth-place, of the ruins of monasteries and caves where he studied and meditated, of the stupa that commemorates the horse that brought him to the metropolis of China, the sancta of Ch'ang-an where he wrote, and the stupa of his final repose. Mother Jīvā blesses this exhibition that crystallizes and radiates the magnificent life and heart of her son Kumārajīva.

The seminar, exhibition and book are the trinity of the present *Saṅgīti* (seminar). Prof. Nirmala Sharma strove hard against all odds of time and brought out her book *Kumārajīva: the Transcreator of Buddhist Chinese Diction*, so that Kumārajīva is with us still, deep within us, in the overflowing tide of her words.

The Chinese literati venerated the sacred Leaf Books written on palm leaves to evoke the atmosphere of Buddhist devotion. The poets spoke of *pattra* 'talipot leaves' paired with *candana* 'sandal': frankincense and palmyra were the smell and feel of the Light of India. Likewise, this *Saṅgīti* is the incense, the luminosity, the tranquility where the mind's jewel emerges from the blossoming petals of Sutras.

23 Jan 2011

23. BLOSSOM LOTUSES IN THE MIND

The Lotus Sutra is the searching of modern minds for direction and purpose in life to fill spiritual emptiness. Growth-mania has become the imperative but it brings in its wake a void, an amiss. As we advance in search of light, the words of Daisensei Ikeda come to mind:

To dispel the dark clouds in my mind
To seek a great tree unbowed by the storm
I spring from earth.

The Daisensei makes it more specific and contextualises wisdom in the innermost being of sentient beings in the words of Hesse:

For the light for which you search
Dwells within you.

The Lotus Sutra is the core philosophy of the light within us.

The commentary on the Pali Dīgha-nikāya says that when the world emerges into existence, a lotus springs and it brings forth flowers. Likewise the heart of the Lotus Sutra is a determination to save all living beings, a profound empathy that feels others as one's own. The Lotus Sutra propounds values related to this very life. Make this life noble, pleasant, and meaningful, in all respects—economically, socially, culturally. Magnanimous mind of Daisensei Ikeda has become the life mission of millions around the world. His devotees are inspired to lead lives of self-improvement as well as service to others. You are privileged to be associated with the SGI. SGI is the foremost Buddhist institution which is thinking of the Sutra in contemporary terms, and interpreting it as values and actions.

The message of the Land of the Moon that is India, has acquired a new sheen in the Land of the Sun that is Japan. It has become energised in glorious culmination in the thought and dynamic activities of the SGI which has transformed it into a contemporary bliss of life endowed with values.

Daisensei Ikeda has pointed out that Mr. Josei Toda perceived the Buddha as life itself. It is a declaration that life is the absolute and supreme reality. Life has enormous diversity and is full of energy. In the infinite state of Buddhahood, freedom, openness and harmony of life are realised to the maximum extent. The essence of Buddha and Dharma is our own life. Life and the universe are the same. The wisdom of the Buddha is present in every being to enrich him, to ennoble him. The human mind opens to the inherent divine, to its intrinsic Buddha nature.

The Daisensei has summed up Human Revolution: "Never belittle yourself, for you harbor the great universe within you. If you sublimate your mind, which embraces the universe, your life will shine brilliantly. This is what we call "human revolution" (*Thoughts on the New Human Revolution*, 2003:303).

Values have to be made concrete. The duty of every individual is to advance human happiness through the practice of inner transformation. Nobility resides in us. I am reminded of an evocative poem by President Ikeda 'The Pulse of the Earth', where he speaks of the connection of humans with humans, with nature, and with the universe. The poem reads: "from the beginning man and man; man and nature; man and the universe have been woven together like a *sari*....." (*sari* is a ladies dress).

'Gross National Welfare' is a happy concept of spiritual well-being rooted in the respect for dignity of life. Human happiness can be advanced through kosen-rufu. The Daisensei summons us to turn the sprawling desert aridity of our hearts with our words and with our actions (*SGI Quarterly* 51.21).

When we accept the primacy of life, of human development, we have to rule out war. Peace becomes the highest value of our existence. The book *Choose Life* of the Daisensei is a grand vision that disowns dogmas, violence and all negativities. It is a bio-centric vision, far removed from the absolutism of monotheistic practices. In the bio-centric paradigm everything that relates to life is holy. Holiness or sanctity is not vested in an external agency like God, but it is this very life, on this very earth. In the Chinese character for heaven (天), the topmost line is the system of Values, the second line below it is Nature, and this duality functions in Man (人). *Choose Life* is an eloquent testimony to the role of these three elements contributing to the enrichment of life, and to peace. The moment we think of life we think of peace. Peace is not only the cessation of war, but it has also to be the end of suffering.

The Ekayāna of the Lotus Sutra is the innate enlightenment of humans in which:

(i) The inner person and the outer world are interrelated.
(ii) Values are centred around men and women of flesh and blood.
(iii) Values are visualised through personal experience in the concreteness of the body.
(iv) Interactive nature of humans and the environment.
(v) Values are not a closed fist, but an open palm.
(vi) The universe is an embodiment of wisdom (*prajñā*) and compassion (*karuṇā*).
(vii) SGI is the grand resolve to materialise the words of Śākyamuni: "Journey far and wide, to work for the benefit and happiness of all people".
(viii) On his last look at Vaiśālī before nirvāṇa, Lord Buddha said: "Oh, how beautiful is life." SGI resonates these words.

Why is it called the Lotus Sutra? It has four kinds of lotuses: Kumārajīva has translated these lotuses by their colours. *Utpala* the blue lotus represents meditation; *padma* the red lotus represents the energy of action; *puṇḍarīka* the white lotus represents the purity of values. The fourth *kumuda* lotus opens at moonrise and represents the tender essence of the virtues. They represent different phases of human activity. The culminating color is white, the color of purity where the conscience becomes supremely pure. The dirtiest pond in the village has the most beautiful lotus. The coexistence of the slush and the wonderful flower of the lotus has to be reflected in human consciousness. We cannot wish away negations of life and make them positives. The slush and the beauty of the lotus flower coexist. They have a symbiotic relationship. Symbiosis of different elements of life, different languages, different ethnicities, is the symbolic white lotus where materiality coexists with spirituality.

The mind is like a lotus. No one can open the lotus, the lotus blooms by itself. Likewise, the human mind opens on its own to its intrinsic Buddha nature. Our Buddha nature has to evolve on its own, from within, and we have to be lamps unto ourselves. The heart is the lotus in our body. The petals of the lotus bloom by themselves, likewise we can bloom the heart by the cultivation of virtue through the recitation of the Lotus Sutra. The beauty of the lotus flower blooming from the slush of the village pond is the nobility of human Life emanating from the trammels of *saṁsāra*.

Daisensei Ikeda has been speaking of the importance of forests for the biosphere and to stop deforestation. Lord Buddha meditated under the Bodhi tree for 49 days, lived on the banks of the Nairañjanā River after Bodhi. On its banks Sujātā gave milk-rice and it was here that Brahmā persuaded the Buddha to preach, and gave him the epithet Tathāgata. The Daisensei tells us: "We must shade and protect Earth with "leaves of language" arising from the *depths of life*. Modern civilization will be healthy only when the poetic spirit regains its rightful place". Lord Buddha focused all of his formidable powers of concentration to look deeply at his body. He saw that each cell of his body was like a drop of water in an endlessly flowing river of birth, existence, and death.... Intermingled with the river of his body was the river of feelings in which every feeling was a drop of water".

To quote the Daisensei: "Oneness of the living entity and its environment (*esho funi*) focuses on the human being as part of the vast physical universe. Extermination of greed and egoism are primary in Buddhism. Proliferation of greed has led to environmental destruction. Interweaving of the Humanity-Nature ecological system, can come only from the path of the Bodhisattva. They are the characteristic quality of bodhisattva-like human beings".

Aśvattha means "the place where horses stand". In ancient times warriors used to tie their horses to this tree. Buddha sat under the Bodhi tree for 49 days to control the mind straying like a horse and finally attained Enlightenment. The Bodhi tree is the valorisation of life.

The SGI is a unique order of dedicated persons who are deeply involved in the creation of a value-oriented way of life. The three presidents of the Soka Gakkai have laid emphasis on *soka*, that values are the prime concern of human beings. These values have to operate on all levels. The Eight-fold Noble Path does not speak of a God nor of a heaven. It enunciates eight important values in life. If we observe them we will not come to awe and grief. Daisensei Ikeda renews these values in the SGI. They are an inspiration to toil, a call to dedication to work for values. The physical world of living transcends into a symbolic universe. Daisensei's poems summon us to this Universe.

Every lotus seed contains the dream: the incorporeal image of a full blown lotus. This dream can be sensed in the slowly unfolding buds. Men are moved by dreams, ideal images sway our minds. The flame that grows in an impassioned heart, bursting into words, flaring into actions, is the fountainhead of all life, of all tomorrows. Value creation of Soka is the utter silence, the frozen sleep of the primordial. Silence is sacred to sound, frozen sleep to resounding action. As meaning to word and words to tangible reality, the vision of Daisensei Ikeda rekindles this fire, its tapestry woven by divine powers and dreams for people as a whole.

Vasubandhu speaks of the three principles of egalitarianism propounded in the Lotus Sutra—equal truth, equal societies and equal existences. What an ideation of equality on three levels. The Lotus Sutra speaks of four classes—the *bhikṣus* (monks), the *bhikṣuṇīs* (nuns), the *upāsakas* (male lay practitioners) and the *upāsikās* (female lay practitioners). It eliminates class and gender distinctions. Lord Buddha speaks of a society of "human beings". His vision is not theocentric, but homo-centric. The primacy of a human being, whether male or female, is expressed in a profound manner in the Lotus Sutra.

Daisensei Ikeda speaks of Gross National Welfare. It is to light all homes down to those of the lowly and lost. It is to counterbalance the inequities arising out of a relentless Gross National Product. He also differentiates monotheism and pantheism. Monotheism generates absolutism, leading to a categorical dogma, and that to violence. Pantheism has no categorical imperative. It owns divergences in human actions here on earth as well as in ascension to the divine. The SGI has brought the values of the Lotus Sutra to 190 countries that peace is central to human life. The Lotus Sutra is an open text. An open text means that there are no dogmas, no commandments. From our enlightened conscience values emerge as to what is to be done and what is not to be done. An open text can accommodate human values over time and space. They change, they advance. Variation is both quantitative and qualitative.

Daisensei Ikeda has emphasised Peace as an inheritor of Toda's struggle against militarism. Nichiren Daishonin insisted on the Lotus Sutra to ensure peace for all humanity. Daisensei Ikeda has been a powerful proponent and has carried this message as the true quest of the human mind, for the mind is the ground whence everything evolves.

Poetry has occupied an important place in Japan. A great general who fought on the battlefields, sits near a river, writes a poem to a cherry blossom tree and hangs it there. What a beautiful idea. Though he had to be in the fields of slaying, he admired the beauty of life itself; not just human life, but also the life of animals, and the life of plants. The poetry of existence is deeply enshrined in the ideals and actions of Daisensei Ikeda. His ideals are his actions:

With our words and with our actions
Let us till and turn the sprawling expanse
The desert aridity of peoples' hearts.
We are all human beings.
The poetic spirit beats and throbs in our veins.

Dialogue between human and botanical worlds. Natural things, especially plants, arouse discriminating insight by displaying *impermanence*, e.g., by the falling of leaves, the withering of flowers, or the change of seasons. The hermit may take plants as a standard of spiritual perfection, in that they are free from desire or possessiveness or anger.

A moving poem of Daisensei Ikeda says: "but this very earth, this lovely planet is a garden reaped with the full and gorgeous blossoming of diversity." Diversity refers to the diversity of conceptions. With the acceptance of diversity, conflicts diminish. Theo-diversity is a natural corollary of bio-diversity.

The Lotus Sutra, SGI and Daisensei Ikeda irradiate values to avoid the tragedy of becoming non-descript beings. They are the substantive voices from our beyonds and withins. SGI is cultural reciprocity, with hegemony, globalism and dialogue. Regressive concepts do not threaten the driving forces of culture, the heartwork of values. In the words of Mahatma Gandhi the world will have to be "the land of duty, not the land of enjoyment". The message of the Daishonin is the real fulfilment of the human spirit in the values of the inner life to mitigate the acid rain of unbridled pursuit of material greed. The SGI in its multiple branches around the world is a re-valorisation of life so that freedom and fairness can go together; along with respect for plurality of realities.

Daisensei Ikeda summons us to action:

Now let us courageously advance together
Into the unchartered frontier
of a new millennium of hope!
Let us raise higher and higher still
The banner of humanism of Buddhism.

Apr 2018

24. THE LOTUS SUTRA IS AS DEEP AS THE SEA IN US

Korea, the Land of Morning Calm, found its sense of being and eternity 1600 years ago when Buddhism gave it a new meaning. Buddhism became a civilizational impulse for Korea. In its first energy and freshness, the country flourished. Buddhism nourished art, diffused education, caused roads to be made and resting places established, encouraged beneficence, and multiplied comforts in a thousand forms. A humane system of morals and of aspirations to nobility, it promoted a profound social and cultural order. The high-water mark of Korean civilization was reached under Buddhism. The words of a great poet come to mind:

Ah! the grass and the wind
And here among these stones
The shadow of a dream.[1]

Our age with its overwhelming stresses and rocketing consumerism needs calm and discipline which can come only from Buddhism: "Meditation is achieved when one is externally free from phenomena and calmness is achieved when one is internally unperturbed. Meditation and calmness mean that externally meditation is attained and internally calmness is achieved".[2]

Buddhism that Enlightened the Korean Peninsula. Buddhism contributed to the evolution of the Korean language by giving it a script to reflect its grammatical needs. In the latter part of the seventh century Shul-ch'ong invented the Yi-do script to denote case endings in the margins of Chinese texts. It was to aid the reader in Koreanizing the system of the Chinese sentence. At first Shul-ch'ong composed eight case endings, that is, nominative, accusative, intrumental, dative, ablative, genitive, locative, and vocative. He based them on the eight case endings in Sanskrit. His father was a great Buddhist scholar, and must have been his inspiration. The book *Kyun Yu Chun*, written in AD 1075, says: "The Yi-do resembles the Sanskrit in its inflections". In 1446 the sage-like emperor Seijong invented a new Korean alphabet and moveable printing types. This alphabet remains in use to this day as the Han-keul or "Proper Writing". In his dissertation submitted to the Princeton University, Dr. Kei Won Chung says that the Korean alphabet was composed on the principle of the Sanskrit alphabet. The new alphabet had profound effect on the intellectual creativity of the Korean people.

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[1] These lines are by Matsuo Bashō (1644–94). Cf. Sharat Kumar, 'Reflections on the Tibetans', *India International Centre Quarterly* 18(4).136.

[2] Cf Wing-Tsit Chan, trans. and comp., *A Source Book in Chinese Philosophy* (Princeton: Princeton University Press, 1963), 436.

One of Korea's greatest poet and patriots, monk Han Yong-un (1879–1944)—who played a major role in the movement for Korean independence from Japan—sought light in the lucid silence of the Buddhist eternal and transcendent:

Whose breath is that fragrance in the sky
over the flowerless tree, over the dilapidated tower?
Whose song is that bickering stream
that quietly flows, starting from nowhere
and making the stones moan?
Whose poem is that evening glow
that adorns the waning day,
its lotus feet on the boundless sea,
its jade hands patting the sky?[3]

King Suro of Korea (first-second century) was deeply aware of China's imperialistic mindset, with its self-image as the Middle Kingdom. He realized that linked as it was to China by a contiguous land route, without an intervening sea, Korea had to guard its distinctive identity. To ensure this, the king sought a princess of Ayodhya from the august Ikṣvāku dynasty, the dynasty to which Lord Rāma is said to have belonged, Aśvaghoṣa (c.80–150) begins the life of Lord Buddha or *Buddhacarita* by stating in the very first stanza that Śuddhodana, the father of Lord Buddha, was a descendent of the Ikṣvāku dynasty and his might was invincible like that of the Ikṣvākus. Because Lord Buddha's father and Lord Buddha himself belonged to the Ikṣvāku dynasty, it was in tune with the political perceptions of the age that the Korean king got a queen from Ayodhya. The princess of Ayodhya made a deep impact on the identity of her new homeland. There is constant effort in Korean annals to relate themselves to India. According to the Samguk-yusa, the kings of the Silla dynasty who united the country were kṣatriyas. The Chinese pilgrim to India Yijing (635–713), gave the Sanskrit name of Korea as Kukkuṭeśvara. Li-yen (c.706–89) of Kucha also included the Sanskrit name of Korea in his Chinese–Sanskrit lexicon.

Pulguk-sa, the first Buddhist monastery of Korea, is modelled after the stupa chapter of the Lotus Sutra. The Tabo-t'ap is the stupa of Prabhūtaratna Buddha and the Sokka-t'ap is the stupa of Śākyamuni. These stupas were built by the architect Asadal, who left his young wife at home, pledging that he would return as soon as the stupas were completed. With no news for years, she came to visit her husband. She was told to wait by a pond until the completed stupa cast a reflection in the water. She waited in vain and eventually threw herself into the pond. The stupa is called Muyŏng-t'ap "The Stupa without Reflection". Things are empty, the mind unhindered, beings as transient as morning dew, as a fragile bubble, and the stupa their space. The Lotus Sutra became the light of Dharma's eyes, the song of a spring in the monumental presence of Pulguk-sa. Pulguk-sa means the monastery that made Korea a Buddha land (*pul* 'Buddha' + *guk* 'country').

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[3] Ko Chang-Soo, 'Celebrating Korea's Buddhist Tradition: The Poetry of Han Yong-un', *Koreana* 6(4).72.

Cultural Interflow between India, Korea and Japan. Buddhism went to Japan from Korea. The monarch of Paikche presented a Buddhist image to the Japanese Emperor Kimmei in AD 552. Secular technologies, architects, monks, and image makers accompanied the Buddhist order. The Korean monarch sent a gilded bronze image of the Medicine Buddha (Bhaiṣajyaguru) to cure the illness of Emperor Yōmei (r.586–87). A short but virulent civil war followed his death, but his son Prince Shōtoku vowed in one of the battles to build a temple to the Shitennō if successful. The war ended in the victory of the Soga clan of Prince Shōtoku, who espoused Buddhism. A religion of peace and moral grandeur, it contributed to far-reaching political, social and spiritual advances. Shōtoku means "sovereign moral power". The prince developed all that had come from Korea.

The last Indian Acarya to visit Korea was Master Chikong (Dhyānabhadra). He arrived in the 1340s and founded the Juniper Rock Monastery on the pattern of the Nalanda University. I was pleasantly surprised to drink "tea of honey-stick" at a restaurant called "Perfume of Grasses". This tea goes back to Master Chikong. Honey stick is liquorice—*madhuyaṣṭi* in Sanskrit and *mulеṭhī* in Hindi—a root widely used in India for its medicinal properties. His disciple Muhak advised the founder King of the Chosun dynasty (r.1392–98) to move the capital from Kaesung to Seoul. The only known work of Master Chikong has survived in Japan and gives mantras for the treatment of various diseases. The diseases are illustrated as demonic figures.

This historic cultural interflow between India, Korea and Japan is blossoming again in the depths of our hearts in the rustle of the Lotus Sutra as the Great Teacher (Daisensei) Daisaku Ikeda reveals to us its serene values, in the immense sweep of Life, trans-humanizing humans into the divine. The Lotus Sutra shines anew in the efflorescence of the inherent Buddha nature within us.

The Three Jewels (*triratna*) of the Lotus Sutra are Kumārajīva, Nichiren Daishonin and Daisensei Daisaku Ikeda. Kumārajīva transcreated the Sutra into Chinese, the Daishonin interpreted it as a renewal of life itself, and Daisensei Ikeda has made it a new and meaningful scintillation of the harmony of the noble, the natural and the human. The very word *soka* means value creation which is the constant renewing of the beauty of being, of social relationships, of our concerns for the surrounds of nature. Like a migrant bird, the Soka Gakkai is ever homing down to earth, to enrich its members with a life greater than each one's own, to cultivate meaning in a "human revolution" in the inimitable phrase of Daisensei Ikeda. In every issue of the *SGI Graphics*, Daisensei Ikeda inspires us to a shared ecology of the inner person and the outer world: To quote him:

Now let us courageously advance together
Into the unchartered frontier
Of a new millennium of hope!. . .
Let us raise higher and higher still
The banner of humanism of Buddhism.[4]

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[4] Daisaku Ikeda, 'Raise High the Banner of Humanism and Advance Toward Lasting Peace!' *SGI Graphics*, January 2001:3.

The Soka Gakkai is the only congregation in the world today that has no dogmas and commandments, but is a resonance of the innate possibilities dormant in every human heart. This indwelling light is the wide open door of our minds, that is ever renewing. To cite Abhinavagupta a great poet and philosopher of Kashmir:

Though he had often seen the mountain,
[He] *was filled with surprise as if it was for the first time;*
That it becomes new at every moment
is just the nature of the beautiful.[5]

Daisensei Ikeda has transformed the Lotus Sutra into a bliss of life, endowed with values and unhampered by dogmatic rigidity. It is a Path of Action to develop personal understanding and to give rise to a harmonious society, to live in happiness and to be happy to save others, to become illumination of a new order of dedication to altruistic sharing, to contribute to world peace in the spring breeze of the Lotus Sutra. Just as the leaves of the Bodhi tree could not exist without the light and warmth of the sun, without the rains emerging from the oceans, likewise the human way of values has to soften the excesses of materialism and of the technosphere.

Buddhism is contradistinguished from theocentric religious systems by its homocentric approach. The contemporary context, singed by the fire of extremism and other violent expressions, is in dire need of a vision centred around the needs of simple men and women. Daisensei Ikeda quotes Hesse: "The light for which you search dwells within you."[6] Away from greed and exploitation, the Lotus Sutra is the timely rain of the dignity and potential of life. The Soka Gakkai stands for "human revolution" which means that the universe is life, and life is creative. The human values of the Soka Gakkai are universal in the truest sense of the term, away from any fundamentalism. Daisensei Ikeda has been a pilgrim of dedicated action:

In search of light
To dispel the dark clouds in my mind
To seek a great tree unbowed by the storm.....[7]

Around 200 countries across the globe have been awakened to the purity of the Lotus Sutra. Millions around the world are inspired to lead lives of self-improvement on a personal level, to be of service to others in their social commitment, to conserve all sentience both plant and animal, to protect inanimate nature, to ensure peace so that the world does not burn in the excesses of globalism or neo-imperialism, and to be cautious in the development of the technosphere. The yearly peace proposals of Daisensei Ikeda are magnanimous echoes of a new "world divested of ego-clinging, but with empathy for all". They envision nature as a living entity and are potentially contributive to the infinity of life, and to ensure that militarism does not raise its ugly head. Daisensei Ikeda gives the mind ground whence everything will grow and evolve.

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[5] A.K. Warder, *Indian Kāvya Literature*, vol.4 (Delhi: Motilal Banarsidass Publishers) 1994:138.

[6] Translated from German: Hermann Hesse. 'Bücher' (Books), in *Trost de Nacht: Neue Gedichte von Hermann Hesse* (Berlin: G. Fischer), 60.

[7] Daisaku Ikeda, *The Human Revolution,* vol. 1 (New York: Weatherhill) 1972:218.

The resolve of the millions of practitioners of the Soka Gakkai is like the net of Indra in which many jewels reflect each other.[8] We walk in the simplicity, purity and immensity of social ambience and in the bounty of nature. The Soka Gakkai is the first major global initiative to integrate human concerns with the profundity of values.

Compassion for all living beings throughout the globe. The Ekayāna[9] of the Lotus Sutra has been the innate enlightenment of humans in which:

(i) the inner person and the outer world are interrelated
(ii) values are centred around men and women of flesh and blood
(iii) values are visualized through personal experience in the concreteness of the body
(iv) the interaction between humans and the environment is balanced
(v) humanity is the image of eternal beauty to be perfected
(vi) values are not a closed fist, but an open palm
(vii) the universe is an embodiment of wisdom (*prajñā*) and compassion (*karuṇā*)
(viii) reflection and meaning are the white lotus that arises pristinely pure from the slush of the pond
(ix) Daisensei Ikeda is the great message of Śākyamuni: Journey far and wide, to work for the benefit and happiness of all people
(x) Daisensei Ikeda resonates the words of Lord Buddha on his last look at Vaiśālī before his nirvana: "Oh, how beautiful is life."

From the sage voice of Daisensei Ikeda flows the jewel of wisdom that fashions the rhythms of our todays. He saw his mission in the Bodhisattva Visiṣṭa-caritra: to propagate the virtues of the true self. The daimoku chant of Nichiren Buddhism is to awaken our spiritual energies. The Daishonin wrote the *Risshō Ankoku Ron* to establish the correct teaching for the peace of the land. His inspiring dicta are a gaze into the profounds of faith. Faith emanates from the practice of the daimoku as the essence that the three are one. The three are (i) Śākyamuni as the Cosmic Buddha, (ii) the Lotus of Truth which (iii) leads all beings to Buddhahood, and happiness of all beings in the three realms. To become a Buddha means to live everywhere a joyous life of values. In the words of Daisensei Ikeda, it is to Choose Life. The Daisensei turns our hearts and minds into the

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[8] Indra's net is a net that adorns the palace of the god Indra. Each intersection of the net has a reflecting jewel that mirrors all the other countless jewels in the net. Soka Gakkai, ed., *The Soka Gakkai Dictionary of Buddhism* (Tokyo: Soka Gakkai) 2002:308.

[9] Ekayāna is the teaching that leads all people to Buddhahood. It is taught in the Flower Garland Sutra and other Mahayana sutras, but the Lotus Sutra places the greatest emphasis on it. *The Soka Gakkai Dictionary of Buddhism*, 480.

Purity of the Lotus. He sows precious seeds to grow into strong and healthy Bodhi trees, so that streams of Bodhi flow in the deeds of those who tread the noble path of the Lotus Sutra.

What are the Lotus Sutra, the Soka Gakkai and Daisensei Ikeda to me? They are our inner steppes, a journey to the substance of service. They irradiate values to avoid the tragedy of becoming nondescript beings. They are the ferment of "Living Wes", the substantive voices from our beyonds and withins. The Soka Gakkai is a morphology of cultural reciprocity, wherein hegemony, globalism and other regressive concepts do not threaten the driving forces of culture, as well as the heartwork of values. Exaggerated human rationality, consumerism, nihilism have to change into the vitality of the internal and spiritual, into the development of the biosphere. In the words of Mahatma Gandhi, the world will have to be "the land of duty, not the land of enjoyment".[10] The message of the Daisensei is the real fulfillment of the human spirit in the values of the inner life, to mitigate the acid rain of unbridled pursuit of material wealth. The Soka Gakkai in its multiple branches around the world is a re-valorization of life so that freedom and fairness can go together, along with respect for plurality of religious doctrines and many realities. The Soka Gakkai is sacredness of all life, divinity of nature and awakened awareness so that tiny pebbles gathered on the shoreline of life become fine pearls. It brings to us the plenitude of various strands, held together by the Lotus Sutra, which is the sea of consciousness within our being.

To Daisensei Ikeda, people on earth are the beloved children of Lord Śākyamuni. As the moon reflects on calm water, the Buddha appears in our calm minds. The chanting of the daimoku brings out the Buddha nature in us. One must lay down the banner of ignorance, cast away the club of prejudice, and chant Nam-myoho-renge-kyo. All the virtues of the Buddha are manifested in the five characters of daimoku. If we adhere to them we will be endowed with the virtues of the Buddha. Trees do not grow straight but if cut straight, they do. If we chant daimoku, the spirit of the eternal Buddha will enter our bodies. If the Dharma is not understood correctly and believed righteously, the worldly law becomes disorder. The Dharma is like a body while the worldly law is like its shadow. When the body bends, its shadow also bends.[11] Soil is essential for plants to grow. Daimoku is the soil whence a world of values, of *Soka* will blossom. What the sun is to flowers, that daimoku is to the mind. Spiritual values bring beauty, color and fragrance to life.

Daisensei Ikeda's interpretation of the Lotus Sutra is the unveiling of "the deep inner parts of the mind" that have remained submerged. Dharma is intuition illumined by the light of reason to become realistic life. Reason must be supported by intuition. Science can never invade the realm of dharma.

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[10] Cf. *The Collected Works oj Mahatma Gandhi*, vol.30 (New Delhi: Publications Division, Government of India, 1999), 173–75, accessed 25 June 2018. http://www.gandhiashramsevagram.org/gandhi-literature/mahatma-gandhi-collected-works-volume-30.pdf.

[11] Cf. "Buddhism is like the body, and society like the shadow. When the body bends, so does the shadow." in *The Writings of Nichiren Daishonin,* vol.1 (Soka Gakkai) 1999:1039.

The normal state of affairs among men must be peace "where no human beings fear any others, when all trust and love each other"[12] and as a consequence we can build a truly humane society where disastrous works are avoided. This awakening is inherent in each human being. The Lotus Sutra leads to a course of action filled with compassion for all beings. Instead of advocating the extinguishing of desire, Mahayana Buddhism teaches that it be transformed from greedy desire to altruistic desire. Daisensei Ikeda tells us that there can be no value greater than the dignity of life. The inspired vision of the Daisensei is as follows:

> The dignity of human life has existed since man became capable of high-level consciousness, but man has walked a historical path filled with dissension, hatred and injuries. The only way for men to give dignity to all aspects of their lives on a practical plane is to abandon hate and injury and to strive to act with beauty and love.[13]

Daisensei Ikeda summons us to weave a blossoming universe of values beyond the tangled web of the inclement. The conflicts and disharmonies should open new horizons as we sit down to contemplate the daimoku so that man is the heart of heaven and earth. Crossing frontiers is both man's heritage and man's task. The Daisensei ennobles us with a new vision:

How could the dust
Of the mind be scattered here?[14]

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[12] Arnold Toynbee and Daisaku Ikeda, *Choose Life: A Dialogue* (London: Oxford University Press) 1976:203.

[13] Ibid. 342.

[14] These lines are based on ones by Sen no Rikyū (1522–91), Cf Lokesh Chandra, 'The Rising Sun, the Blooming Lotus and the Enlightening Sensei', *The Journal of Oriented Studies* 9.149.

25. THOUGHT SYSTEM OF THE LOTUS SUTRA

(foreword to Hiroshi Kanno, *Lotus Sutra*)

This comprehensive study on the Lotus Sutra by Hiroshi Kanno is a majestic survey of the exegetical traditions of East Asian minds who were fascinated by the open text of the Sutra, which revealed galaxies of cosmic scale. Man himself is a universe and this Sutra enables him to explore his profound and infinite, as well as his vital values in the endless rounds of individual lives. The Sutra blends the contours of the profound with the freshness of life in the simple and serene of the *daihonzon.* Like the Prabhūtaratna Buddha who lives in the Ratnaviśuddhā world or World of Treasure Purity in the east, this book is a treasure tower on the multiple aspects of the Sutra. Prabhūtaratna had vowed as a Bodhisattva that he will appear with his Treasure Tower to attest the validity of the Lotus Sutra. The Chinese ideogram for ratna "treasure" is *hō* 宝 or jade 玉 with the radical 宀 for roof. Jade is a symbol for virtue in the *Book of Rites:* "The Superior Man competes in virtue with Jade". In the classic *Li ki* Confucius says: "Men found the likeness of all excellent qualities in jade....... fine, compact and strong like intelligence; angular but not sharp and cutting like righteousness; hanging down (in beads) as if it would fall to the ground like (the humility of) propriety;..... bright as a brilliant rainbow like heaven;..... esteemed by all under the sky like the path of truth and duty" (Legge, *Li Ki* 45 §13). In the "Treasure Tower" chapter Śākyamuni urges the audience to propagate the Sutra in the Kali age. Nichiren (1222–82) reveals that the *Gohonzon* was revealed in the eight chapters which depict the Ceremony in the Air in the Treasure Tower. That the ceremony takes place in the air signifies that it transcends time and space. The ideograph for *ratna* with jade as the phonetic became an esoteric affiliation of the Treasure Tower with the Chinese psyche. This association of jade and the Many Treasures Buddha with his Treasures Tower led to the immense popularity of the Lotus Sutra, and to outstanding exegetical works by Zhiyi, Jizang, Huisi or to the "four modes of interpretation" of the *Fa-hua wenju.*

The Lotus Sutra was one of the basic Sutras. It was translated into Chinese four times: by an unknown translator in 265–317 (as listed in the *Hsin chin lu* K 115, T 265), again in AD 286 by the Yüeh-chih Dharmarakṣa (K 117, T 263), a third time by the master transcreator Kumārajīva in his inimitable Chinese diction in 405 as the authorized version till today, and for the fourth time two centuries later by Jñānagupta and Dharmagupta in AD 601–02 (K 118, T 264). The second and third translators were from Central Asia and the fourth translation was due to Indians who had contacts with Central Asia. Dharmagupta heard of China in Kapiśa and he came to China via Central Asia where he must have observed the primacy of the Lotus Sutra. Jñānagupta was from Gandhara and came to China via Khotan. Khotan is known as Ratna-janapada or the Land of Jade which was the main source of jade for China from the 8th century BC upto the 11th century AD.

The earliest manuscript of the Sanskrit Lotus Sutra comes from Khotan as indicated by the dedication in Khotanese. It is known as the Kashgar manuscript because it was sold to the European collectors at Kashgar. The Lotus Sutra must have been popular as a sutra for the protection of the state of Khotan because of Prabhūtaratna Buddha.

Prof. Kanno discusses the reception of the Lotus Sutra thought in China from the doctrinal point of view. First, the "one vehicle" idea means all beings can attain Buddhahood, secondly "age old existence" refers to eternity, and the third point of "bodhisattvas of the earth" refers to the presence of upholders of the Lotus Sutra when the Buddha is no longer present. The 'One Buddha Vehicle' is expounded in the second chapter that Buddha appeared in the world to bring salvation to all sentient beings. The three core ideas were expounded in Chinese commentaries by Zhu Daosheng (ca 355–434) who had taken notes on Kumārajīva's lectures, Fayun (467–539), Jizang (549–623) and Zhiyi (538–98), besides fragments of other commentaries discovered at Dunhuang. Zhiyi's exposition established a system of doctrinal classification of five aspects of the Lotus Sutra:

1. Significance of the Sutra's title
2. The doctrinal substance of the Sutra
3. The thematic thrust of the Sutra
4. The salvific function of the Sutra
5. The place of Sutra's teachings in other systems.

Jizang compiled his commentaries on the Lotus Sutra to say that all Mahayana sutras have the common aim to reveal the ultimate truth.

Prof. Kanno details at length the core ideas of the Lotus Sutra in Chinese commentaries. Huisi's perspective is that the Sutra is a dharma-gate of sudden enlightenment whereby one awakens spontaneously without a teacher and speedily attains Buddhahood. Prof Kanno discusses the word 'subtlety' (*miao,* Sanskrit *sad*) in the title of the Sutra as twofold, that is "relative subtlety" and "absolute subtlety" according to Zhiyi and Jizang. It is an innovation of the two master minds. Buddhism had become *sui generis* in China and Chinese expressions became the ground for interpretations.

The Lotus Sutra was introduced in Japan in 577 and Prince Shotoku (574–622) delivered a course of lectures on the Sutra in 606. Emperor Shōmu ordered in 748 that a thousand copies of the Sutra be made in memory of the late emperor. The virtue of five kinds of teachers who embrace, read, recite, expound and copy the Sutra resulted in its widespread dissemination. It is exciting to read the tremendous influence of the Sutra in Japanese literature, art, liturgy and practice of faith in the clear exposition of Prof. Kanno.

Prof. Kanno gives a succinct view of the *daimoku* and *honzon*, the trinity of Nichiren, Zhiyi and Śākyamuni linked to the theory of "3000 realms in a single moment of the mind", eternal Buddha, Bodhisattvas of the Earth, and the unique view of Nichiren that we study the Sutra not only with the mind, but by "living" its teachings. The contemporary activities of the SGI are the "living" of the teachings of the Sutra.

This work is a meticulous presentation of the scholastic interpretations and philosophic classification of ideas of the Sutra by Chinese and Japanese minds in incisive intellectual comprehension of the Chinese text as authoritative as well as its role as a living scripture. At the very outset Prof. Kanno recognizes that it can provide "fundamental messages that will lead to the discovery of solutions to our problems". Peace and harmony among humans, between humans and nature demand of us an understanding of the meaning of existence, the scale of the universe, attainment of Enlightenment or Buddhahood by all people, integration and diversity, valuing of the real world and tolerance, dialogue of religions, exclusivism and pluralism. Several facets of our contemporary negativities have been explained by Prof. Kanno in the light of the Lotus Sutra. While this book is a contribution to valuing the world as the soft power of coexistence respecting manifold differences, it is at the same time an insightful survey of the development of Buddhist philosophy in China and Japan.

This work supplies fundamental understanding of the global message of President Daisaku Ikeda as value-creation, as the essence of life, as the awakening of illumined images. The lotus of the heart is the subjectivisation of space to ennoble all existence, or as Aśvaghoṣa says that flowers are moral acts. A poem of President Ikeda on his master's childhood:

The youth from a nameless land embarks on his long journey.
Setting forth for the sake of the world.

Likewise on a long journey of the efflorescence of the Lotus Sutra, Prof. Kanno chronicles its transformations from spiritual ideals to propelling power for redrawing our lives in the intersection of self and universe.

26. PROF. TUCCI: YOU ARE IN OUR MINDS AND HEARTS

Prof. Giuseppe Tucci had come to rejuvenate European consciousness lapsed in time, as vapours of misapprehension and the odour of unsanctity clung around its roots. The 16th century Italian painter Giorgio Vasari used for the first time the word *rinascita* to mean the rebirth of arts. The word Renaissance was an IndoEuropean concept parallel to the Indian "reincarnation". Sanskrit had been discovered to be the primal deeps of Europe. It opened up mysteries of time. Prof. Tucci was the son of this vision and creation, grace and rapture, wherein he envisioned the time and continuities of Europe, India, China, Tibet and Iran. As he himself wrote in 1977: "Europe and its historians have committed a stupendous error in regarding Asia and Europe as two distinct continents, while in reality they ought to speak of a single one, Eurasia".

He started studying Sanskrit when he was eleven. He had read the Rāmāyaṇa and the Mahābhārata before he went to Rome. He said: "I was born a Christian but I have been a Buddhist all my life". As a soldier in the First World War he read the Rājataraṅgiṇī on the battlefield. He named his only son Ananda, after the name of Buddha's beloved disciple. He loved to converse in Sanskrit. He used to talk with me in Sanskrit for hours. He had studied Sanskrit under Prof. Formichi. Prof. Formichi told my father Prof. RaghuVira in 1938 that it is the Sanskrit Vālmīki. The name Vālmīki does not survive in any European language, except Italian.

To Prof. Tucci, India was his "spiritual mother". He wrote on receiving the Jawaharlal Nehru Award: "India, my spiritual home, towards whom ineffable karmic connections drew me from my youth onwards, and who always received me like a lost and wandering son who seeks refuge in his mother's arms." Our homage to the immortal transmission of his mind that will never be final, but continue the intuitions suspended in the void of time. His study in Rome had a window from Kashmir and a Sanskrit inscription on the wall. Prof. Bussagli says that the last dying words of Prof. Tucci were in Sanskrit, probably composed by himself. His soul was so permeated by the harmony of this language that it constituted for him the essence of his own personality. He explored every facet of Sanskrit with the precision and clarity of the Latin mind and conceived of a new science of man like Vico (1668–1744), or was moved like De Sanctis (1817–83) who said that "literature has its dwelling within you". When he had donated his books to the IsMEO, he reminisced: "Some of the books which covered these walls, from time to time, a faint voice comes to me, calling me lovingly, a longing for bygone times ... these voices were the essential eternal voices".

Humanism was a passion for Prof. Tucci. Man is every where, under every sky, in every clime, the same creature, the same dreams. He disowned the presumption that the greatest adventures of the spirit have come about from the Western world. His love for Buddhism sprang from the fact that it was the highest expression of humanism. The Minoan, Mycenaean, Assyrian, Babylonian, Iranian, Upaniṣads, Buddha, Mahāvīra, Confucius—were all Immortal Suns in the heavens of the apotheosis of humankind.

To him India looked upon the world with open eyes in *bhukti* and *mukti*, enjoyment and liberation. Tantras were the subtle links between the psyche and the body. *Rāgeṇa badhyate mānuṣaḥ, rāgeṇa vimucyate* "man is bound by passion, but it is likewise his passion which frees him". He regretted *dharma-glāni*, a withering of dharma, but it makes us eager for the incarnation of an *avatāra*. He longed for "Teaching" as a sacred investiture, as transmission of spiritual wisdom that gives nourishment as the cow's milk does to its calf, the *go-vatsa-nyāya*. Teaching was his life-giving love.

Prof. Tucci spent five years (1925–30) at Santiniketan and introduced the study of Italian, Chinese and Tibetan. During these years he wrote on Buddhism (1926), Pre-Diṅnāga Logic (1929), Doctrines of Maitreya and Asaṅga (1930). He read Sanskrit texts with traditional pandits which gave him eloquence in speaking Sanskrit. He met every outstanding Indian from Gandhi, Nehru, Radhakrishnan, to Iqbal who later on was to become the National Poet of Pakistan. He created an affection for his country in India.

When the Embassy of India started *India: Rivista Culturale* in 1952, it was none but Prof. Tucci to write the leading article on "Ajanta and Ellora", the most moving description ever written. To cite the professor: "It was a wonder of patience and artistic visions, for these chthonian convents were not built at random, but were first planned in detail and then, according to blueprint, dug into the rocks, binding Nature to the artist's mind." Speaking of the Bodhisattvas: "Beings in whom, somehow, spirit transfigures flesh and shapes" into something that is no longer material but a crystalline substance where placidity, sweetness and compassion smile with a pure illumination". Here I may point out that this article of Prof. Tucci does not figure in his bibliography. Likewise his forewords to my works on Tibetan iconography and Samye are missing. While his important minor writings have been included in the *Opera Minora* edited by G. Bardi, it is desirable to bring out another volume of his unpublished short writings in English. Prof. Tucci revealed the Kashmir idiom of Indian art for the first time by studying the richly illuminated chapels of Tabo and Tsaparang where Kashmiri painters and sculptors had worked.

Prof. Tucci pointed out that the mountains of the Daradas referred to by Strabo and Ptolemy refer to the plateau of Ladakh. The ethnic identity of Ladakh is not fundamentally different from that of Kashmir. Even if Ladakh is dominated by Lamaism and Bhoti is spoken, anthropologically most of the people have Dardic genes. The names of places have Dardic elements. The basic identity of Ladakh was Dardic and remains so anthropologically.

Prof. Tucci conducted six expeditions to Nepal and uncovered inscriptions of the till-then unknown kingdom of Mallas who held sway over Nepal for three centuries. Exploration is a revelation of human life. Centuries had been waiting for "the propitious moment to reveal themselves" to Prof. Tucci.

Tucci's most outstanding research is on Tibet. As the greatest explorer of classical Tibet in his eight expeditions he collected xylographs and photographed ancient sancta. He wrote in 1978: "Tibet has been for many years the most absorbing passion of my life... Travelled eighteen thousand km on foot ... in one of the most fascinating countrysides in the world where man, humiliated by the immensity and silence ... imagines the presence of God invisible but certain." To him a striking feature of Tibetan Buddhism was a joyful outlook on life and that karma can be modified or channeled along other paths. There is no unyielding rigidity of certainty. While Tibetans admired ascetic life, but they did not renounce the world. Speaking on Maitreyanātha and Asaṅga at the Calcutta University in 1930, he spoke of the "strict connection" between Mahayana and Hinduism. In his history of Indian philosophy (1957) he writes: "the main event we are witnessing today is the entry of Asia in our history". Prof. Tucci stands out in his ideas of the sharing of religious systems and the universalisation of varying humanistic values as the heritage of humankind over time. His eight expeditions to Tibet from 1927–48 were followed by epoch-making studies. Seven volumes of his *Indo-Tibetica* (1934–41) in Italian encompass his oceanic learning of Buddhist art from the stupa to the Khotanese style of the paintings at Iwan monastery. I have published their English translation to make the Master's toils accessible to a wider world. His three volumes of the *Tibetan Painted Scrolls*, only 18 kilos in weight, are a masterly survey of Tibet's history, literature, sects, artistic styles whence arose the Tibetan national style, description of thaṅkas, of deities, series of the Sixteen Arhats, and the set of 31 scrolls of the Avadānakalpalatā of the great Kashmiri poet Kṣemendra. To him: "Tibetan painting reproduces the Tibetan soul". Prof. Tucci's *Tibetan Folk Songs* (1966) echo the mind of the people of Tibet. Buddhism was the Soul of Tibet, so much so when a bride was led into the house, the party of the bridegroom sang that she was bringing jewels granting all sorts of wishes like the lotsavas who had brought the deep doctrines.

I have followed intriguing questions raised by Prof. Tucci, e.g. the Chinese translations of the name Apalāla nāgarāja. The subjugation of Apalāla or *Apalāla-damana* is related in several sutras. I have been able to identify Apalāla as Apollo and my regret will remain that I could not discuss it with the Master. Prof. Tucci published two parts of the Bhāvanākrama, and I was lucky to find the missing third part in St. Petersburg. I filmed it and sent to Prof. Tucci who published its study. A substantial part of the Gilgit manuscripts was in the possession of an officer of the Pakistan army. He offered it to my father Prof. RaghuVira; but it could not be negotiated due to political exigencies. I wrote to Prof. Tucci and on his recommendation the Govt. of Pakistan acquired it. It was restored and published in the series of Prof. Tucci.

I enjoyed the affection and esteem of Prof. Tucci. He wrote forewords to my *New Tibeto-Mongol Pantheon* and *The Samye Monastery*. These do not appear in his bibliography. The UNESCO requested Prof. Tucci to give his expert opinion on the restoration of the Borobudur in Indonesia. One day he suddenly appeared in my study, without any prior announcement. I could not believe my eyes that Prof. Tucci was walking in. As was his wont, he would not sit down, but walked up and down for two hours discussing the architectural symbolism of the Borobudur. It was to be my last meeting with him. I meet him every now and then in my studies of the vast Buddhist cosmopolis and the silence whispers:

I am also a drop of nectar
with tomorrows inside.

The last years of Prof. Tucci were devoted to Eros and Ṭhanatos. He was trying to go in the depth of Love and Death in his final moments. It relates to the vanquishment of Māra by Siddhārtha to attain Bodhi. Lord Buddha's *māra-vijaya* is a reflection of Śiva destroying Kāma 'Eros the God of Love' with the fire of his third eye when Kāma attempted to disturb his yogic trance. Vimalaprabhā commentary on the Kālacakra says that Māra is the conscience which attaches us to life, to passion. He is the king of love and life. The word Māra is the non-sigmatic variant of Smara (the God of Love). Aśvaghoṣa says so clearly in Buddhacarita 13.2 (Johnston 1936:188):

yaṁ kāmadevaṁ pravadanti loke,
citrāyudhaṁ puṣpa-śaraṁ tathaiva ||1||
kāma-pracār-ādhipatiṁ tam eva,
mokṣa-dviṣaṁ māram udāharanti ||2||

Him whom in the world they call the God of Love,
Him of the bright weapon and also the flower-arrowed,
That same one, as the monarch of the activities of the passions
And as the enemy of liberation, they style Māra.

The oceanic learning and wisdom of Prof. Tucci, sitting on shores of the vast speechless eternity, was retracing its way to the inner being of life where light was still burning that he had kindled across plains, mountains and deserts in the Himalayas, Nepal and Tibet; or in the plains of Udyāna, Gandhara and Iran. They were hours of synthesis for a life of analysis, as he lives in the sublime of his vast *oeuvre* wherein we may enjoy the plenitude of the transfinites.

Oct 2018

27. KŐRÖSI CSOMA SANDOR

(foreword to Alexander Csoma de Koros, *Tibetan English Dictionary*, 2014)

A hundred and eighty years ago, Kőrösi Csoma Sandor (Tib. Ko.ro.śi Co.ma Śān.dor) gave to the world the first dictionary of Tibetan with meanings in English. The vast unknown and forbidden Tibet, its immense treasures of Classical learning on par with the global classical languages, could now be interpreted with the help of this indispensable *vade mecum*. It became the basis of Heinrich August Jäschke's *A Tibetan-English Dictionary*, which appeared in 1871 and 1876 in lithographed form, and in 1881 in a regular typeset edition. Jäschke took most of the entries of Kőrösi and their meanings, e.g. *gla* 'wages', left out some (like *gla.pa* 'labourer'), and altered others. Kőrösi's entry of *gla.ba* 'musk deer' has been included in Jäschke's dictionary with new additions and references to works like the famous collection of Buddhist legends the *Mdzaṅ.glun* or the history of Tibet *Rgyal.rabs*. As we remember with gratitude the pioneering labours of Kőrösi, we sometimes consult it for clarity of presentation and to go back two centuries as to how Tibetan was understood. To take an example, the phrase *ri.rab.gyi zom* 'the top of the Ri-rap' (p.167b) or Sumeru is important as it pertains to the maṇḍalas which are situated atop Sumeru. A miniature three-dimensional Sumeru is placed under the thaṅka of a maṇḍala so that it accords with the prescriptions in the Tantras and related ancillary literature. Under *rig.pa* 'learning, science', Kőrösi lists the words for *itihāsa* 'epics', *purāṇa*, the four Vedas, *thun.moṅ.gi rig.pa* 'literature common to both sects (Buddhists and Brahmanas), an interesting selection to evaluate the thinking in Buddhist circles at the beginning of the 19th century. Under *bgod.par* 'to divide' he gives the conjugational forms: *bgod* (pres.) 'I divide', *bgos* (pret.) 'I divided', *bgo* (fut.) 'I will divide', *bgo* or *bgos.śig* (imper.) 'divide thou'. When I started learning Tibetan in 1941, Kőrösi fascinated me by his simple *apparatus criticus* that gave an insight into its orthographic development. It raised the question as to how Tibetan developed as a written literary language from dialects spoken by scattered tribes. Were the now silent letters, both prefixed and suffixed, ever pronounced or were they to distinguish homophonous words in writing for precision of expression. To cite an example:

god 'loss, damage' (with no prefix)
bgod 'divide' (with prefixed *b*)
ḥgod 'manufacture, lay out (a town), build (a house)' (with prefixed *ḥ*)
rgod 'laugh, or languish' (with prefixed *r*)

This crucial question raised by the dictionary of Kőrösi in my boyhood continues to linger on for seven decades. The format of Kőrösi in its uncomplicated presentation invites questions of linguistic development that evade us in consulting the sophisticated apparatus of Jäschke or Sarat Chandra Das or the modern Tibetan and Chinese dictionaries. Reading, not only consulting, Kőrösi has been a stimulation, an inspiration, a catalyst for new ideas for me. The 1984 edition of the *Collected Works of Alexander Csoma de Kőrös* is my companion to browse through unchartered terrains of language. Just as *Ra.sa* 'the land of goats' became *Lha.sa* 'the land of gods' when the Yarlung dynasty shifted its metropolis from the Yarlung valley to the more central Lha.sa, likewise Tibetan orthography is to go down to the cellar to dream, to lose oneself in the distant corridors of etymology. The elemental material in Kőrösi's dictionary is to descend into treasures of thought vis-a-vis language.

Kőrösi opened up the ancient libraries to carry us away into the antecedence of being, into a beyond of dreams. The journey commenced by Kőrösi in bringing Tibetan close to the West by his dictionary, now finds its powerful culmination in the dynamised centre that Tibetan Buddhism is fast becoming in the west. Kőrösi's dictionary began the irradiation of the light sleeping on the unknown horizons. By the herculean efforts of Kőrösi and his compatriot successor scholars like Sir Aurel Stein, Hungary has emerged as a land glowing with discoveries of the vigour of India's cultural history.

5 July 2014

28. BLUE ANNALS

(foreword to the reprint of George de Roerich, *The Blue Annals*)

A sacred past, the authority of roots, the profundity of the moral and political order, the confluence of idealized and realistic time, and the mandate of Heaven in the descent of their regal order, has endowed Tibet with a unique historical consciousness. A large body of ancient Tibetan historical works exists from genealogies of kings, epic history, biographies of outstanding monks, family chronicles, *chos.ḥbyuṅ* or histories of Buddhism, annals of monasteries, transmission lineages (*thob.yig*) of great masters, down to composite annals that present a continuing sequence of the Tibetan state in the eternity of Dharma. The incarnations of eminent *kalyāṇamitras* and the advent of Indian masters and their collaboration with Tibetan lotsavas have been meticulously documented by Tibetan historical texts to show the living wholeness of their cultural transformation after the advent of Buddhism. *Sba.bśed* or the work of the Minister from Sba is a great record of the Samye monastery and pertains to the earliest period of Tibetan history. He was a Minister to King Khri.sroṅ.ldeḥu.btsan (r.755–80). His authority has been unequalled and he has been cited by all Tibetan historians for the last thousand years. The Ocean Annals of Amdo (written in 1865) lists more than five hundred titles on folios 4–9, and A.khu Rinpoche (1803–75) has a list of hundreds of rare historical texts.

In the staggering immensity of Tibetan historiography, the present English translation of the Blue Annals of Ḥgos lotsava Gzhon.nu.dpal by George Roerich has made it a classic like the history of Herodotus. It is a comprehensive narrative of the royal period, the early and later spread of Buddhism, the translations of mantrayāna tantras and new tantras, the renderings of the basic Prajñāpāramitā and Tantra texts by Rin.chin.bzaṅ.po the great translator puruṣottama, and many others. The renaissance of Buddhism by Atiśa and his lineage, the story of the 'Path and Fruit' doctrine of the Sa.skya.pas, and the spiritual lineages of Rṅog lotsava, Marpa, Ko.brag.pa, Ni.gu, and Kha.rug.pa are a glorious heritage of doctrines. The tenth book of the Blue Annals relates the origin and development of the Kālacakra-tantra and its precepts. The Kālacakra has assumed special importance as His Holiness the Dalai Lama XIV has been giving its empowerments over the years. The Kulika kings Durjaya introduced a new era in AD 806. The Kulika kings gave rise to Kalkī the concept of the tenth avatāra of Viṣṇu, who will vanquish the mlecchas. The Blue Annals is a fundamental work for the history of Tibet, for the development of sects in Tibet, and the transmission of maṇḍalas of the Vajrāvalī and of Avalokiteśvara (the term 'cycle' stands for maṇḍala). The Blue Annals clearly contraposits China and Tibet when it says: "Just as the Bodhisattva Mañjuśrī took over China, in the same manner the Bodhisattva Mahāsattva Ārya Avalokitésvara protected this country of Tibet" (p.1006). Avalokiteśvara and his mantra *oṁ maṇipadme hūṁ* reached Tibet during the reign of Lha.tho.tho.ri when Paṇḍita Buddharakṣita and

Lotsava Li.the.se brought books from India. Because of them the kingdom prospered. This became known as "Beginning of the Dharma". Another tradition says that during his reign, a casket containing Buddhist sutras and a golden stūpa appeared at the royal palace, in AD 373. The King and court preserved them as objects of veneration and the realm received great blessings (*Crystal Mirror* 6.139). This falls in the reign of the Gupta Emperor Samudragupta (ruled 330–80), whose domains extended from the Himalayas to the South. It seems that contacts of India and Tibet began with the sacred offering of sutras and stupa to the Tibetan king, leading to the establishment of commercial relations. The very name Samudragupta refers to his role in trans-oceanic (*saṁudra*) trade and this leads us to the surmise that Tibet must have exchanged goods of daily use (like salt, fabrics, etc.) with the gold which could be mined easily with simple tools.

The Blue Annals is the only Tibetan historical work that begins with a Sanskrit hymn, the Trikāya-stava, cited from the Sekoddeśa-ṭīkā of Naropa. Ḥgos lotsava was conversant with Sanskrit. He laments that he could not write the history of the reign of Aśoka, "as I did not hear of any one possessing an Indian royal chronicle" (p.35). He names the places where Lord Buddha spent forty-five summer retreats (pp.21–22). The Blue Annals deserve a new and simplified narration, with few transmission lineages and other details, to bring out its rich exposition of Buddhism both in India and Tibet. The several Indian teachers who went to Tibet and introduced more and more disciplines reflect the Buddhist ambience in India in their respective centuries.

This reprint of the Blue Annals is a splendid contribution to Tibetology in particular, and to Buddhology in general as it provides glimpses of Buddhism in the years of its decline: for example, the declining years of Otantapuri with fifty-three monks and Vikramaśilā with about a hundred. These Annals are an exposition of a sophisticated mind about the renaissance of Dharma as the stupendous creative ferment of the Land of Snows.

7 July 2014

29. CLASSICAL ECHOES IN INDONESIA

Dr. Kapila Vatsyayan commands our admiration and gratitude for bringing to the fore the great cultural cosmopolis that has linked Asian lands in a shared harmony of life and land, literature and philosophy, plastic and performing arts. She resonates the words of the Vimalakīrti-nirdeśa that the world is a jewelled fraternity of values. She rekindles the light, still burning in the inner chambers of our lives, for a new shared cosmopolis. Modern waves on ancient shores.

To discover the rumbling of Time's chariot in the ebb and flow of the light and shadows of the centuries of Indonesia has been my passion. I have tried to find the inner depth of outer things, both in ruins and in the torrents of life.

The thousand vicissitudes of our cultural sharing with Indonesia are the evolution of Indonesia's verse and vision, literature and philosophy, temple and palace, development and creativity, nobility of the sky-kissing chandis, and melodies of the kakawins. They echo in the carnival of time. Indonesia resonates from the greatest poet of Classical India Kālidāsa to the equally iconic modern poet Rabindranath Tagore. Kālidāsa exhorts the beloved queen of Hemāṅgada the King of Kaliṅga:

Sport with him on the shores of the sea...
where your drops of perspiration will be cooled
by breezes of clove-flowers wafted from the Indonesian Isles.
अनेन सार्धं विहर-म्बुराशेस्तीरेषु ताली-वन-मर्मरेषु।
द्वीपान्तरानीत-लवङ्गपुष्पैर-पाकृत-स्वेद-लवा मरुद्भिः ॥५७॥

Poet Tagore speaks of Tepāntar as a fairy land "where the pair of wise old birds have their nest" in his poem "Crescent Moon". Again his poem "The Land of the Exile" poignantly asks

Leave off your work, mother;
Sit here by the window and
tell me where the desert of Tepāntar in the fairy tale is.

Indonesia has lived in the amnesia of our legends. Due its highly developed navigation system Indonesia was central in the cultural cosmopolis of India, Srilanka, Indonesia and China. Its fame reached as far as Central Asia. The forgotten term Dvīpāntara could be identified only from the Sanskrit-Chinese lexicon of the 8th century monk Li-yen of Kucha in Central Asia. My father Prof. RaghuVira explained to poet Tagore that Tepāntar in his poems is Dvīpāntara which is Indonesia in Li-yen's lexicon. Ever after, the poet was an admiring friend of Prof. RaghuVira. Indians sailed to Indonesia from the seaport of Sopara in Gujarat, the birth place of our iconic Prime Minister Shri Narendra Modi. Gujarat has a folk saying that means:

One who goes to Java never comes back.
Who returns brings so much wealth
that it lasts from generation to generation.

The freedom-fighters of Indonesia were inspired by the struggle of India under the leadership of Mahatma Gandhi. When Prof. RaghuVira travelled for three weeks in the personal plane of President Sukarno in 1951, the President said: "I read your Dutch book *Uit de Praktijk der Geweldloosheid* at Bandung. Its title page was signed by Mahatma Gandhi. It gave us strength and inspired us in our freedom struggle". The President wanted to know the etymology of *merdeka*, the Indonesian word for freedom. Prof. RaghuVira wrote for him its long journey from the Sanskrit *maharddhika* which occurs in Old Javanese kakawins or kāvyas. The President wanted to know the Indian word for the President of India. When Prof. RaghuVira wrote down Rashtrapati, Sukarno said: "I am Garudapati, Batara Visnu". He wrote in his hand against father's Rashtrapati:

Rashtra-pati
garuda-pati

President Sukarno requested for a Sanskrit dictionary on 10.02.1959:

My dear Professor RaghuVira,

I am very happy to hear from you and to know that you continue giving your valuable time to the advancement of Indonesian studies. Indeed Indonesia needs staunch friends like you to make known her cultural heritage to the world. The interest which members of your family show for our culture is really heart-warming, for which I feel deep appreciation and gratitude.

May I call upon your kindness to find for me a Sanskrit-English, English-Sanskrit dictionary, which I need for my studies? Kindly send it to me direct or through the Indonesian Embassy in New Delhi.

Yours sincerely,

(SUKARNO)
President of the Republic of
Indonesia.

For several weeks bull-fighting or *jallikattu* of Tamilnadu has been in the news, with its gory deaths of grapplers. Should the practice be allowed? Widespread vociferous popular demonstrations have ensured its continuance. It is customary law or *adat* in Indonesia. Young men of the Hindu-Buddhist community near Mount Bromo in Java celebrate the New Year by racing a hundred bulls. Mount Bromo is Brahmā. It indicates that *jallikattu* goes back to several centuries. A living Indonesian rural practice helps us to understand the popular sentiments of continuing a long historic tradition in Tamilnadu.

Dr. Priyohutomo was in charge of the change-over from Dutch language to Bahasa Indonesia in the schools, universities and administration. He said that after eight years of training, the officers, merchants and teachers have no difficulty in conducting their work in their own language. He came to Delhi and said to my father: "Where is my Hastina. I have come to see Hastina". He had come to touch the soil that was his mindscape since childhood. Small children, with eyes wide open have been watching the wayang, in unwavering delight. To repeat Priyohutomo: "The parwas or Mahābhārata has been the "literature of everybody for a thousand years".

The rock-bound coast of Middle Java is a wild rugged outline rising abruptly from the green-blue waters of the Indian Ocean. A perpetual battle is carried on between the restless waters and the rocks upon which they encroach. From these majestically beautiful surroundings arise the ceremonies of the mystic Queen Loro Kidul "the Goddess of the South Seas". She is the Dakṣiṇeśvarī, reminiscent of merchants of South India who landed safely on the shores of Java due to her grace. This "Bride of the Endless Waters" lives in the state ceremonies of the Royal Court of Solo. The Sultan of Solo meets her on certain nights in an year in a tower dedicated to her in the palace. This ever-rejuvenating bride goes back to the mighty monarch Sañjaya who established his kingdom in Central Java in the 8th century.

In 1967 I and my sister Sudarshana visited Indonesia for the first time. One day we visited the Palace of the President, Istana Merdeka. Demonstrations were going on against President Sukarno. Madame Sutjipto came out of the demonstrations and took me and my sister home. Prof. Sutjipto was working on the iconography of Krishna, the Old Javanese Kakawin Kṛṣṇāyana and other texts on Krishna. His eight-year old daughter was listening to our discussion. As I spoke of Krishna, she interjected Prabhu Krishna. She was dismayed that I had forgotten the honorific Prabhu. Prof. Sutjipto explained that Indonesians prefix the names of the heroes of the Mahābhārata with honorifics which have been handed down in the wayang tradition. Everyone knows them, even the unlettered. His daughter wanted to have a grand name and the father called her Ratna Wijayantimala Arya-jaya-warddhani Sutjipto. The tiny girl had wondered in anguish how could a scholar forget Prabhu while naming Krishna. She stands before me as "illumination", an incarnation of *Vāc*, as vivid as she was fiftyseven years ago.

In 1976 I went to Indonesia as a member of a delegation of the Parliament of India. President Suharto had substituted the Rāmāyaṇa Kakawin for the Old Javanese Mahābhārata. I presented him the three volumes of the Rāmāyaṇa Kakawin in the Old Javanese original with its English translation on opposite pages. It had been published by us. He said: "My ministers have to read the Rāmāyaṇa Kakawin of Yogīśvara to follow the *aṣṭabrata* concept of governance. The ruler should set an example to his people. The eight deities, like the Sun and Moon, Wind and Kubera, Varuṇa and Agni, Indra and Yama represent the eight meritorious systems of administration. To give just one example: Ravi (The Sun) absorbs water slowly, so should the king obtain taxes from the people." One day I was reading the Manu-smṛti and suddenly came upon ten stanzas that were the source of the Old Javanese Kakawin. The verses of the Indonesian poet Yogīśvara are translations of Manu's verses. What a strange coincidence. Manu being practised in Indonesia, but unknown. The Ministry of Culture of the Government of Indonesia had issued a folder on the occasion of the International Seminar on the Rāmāyaṇa: The Rāmāyaṇa is "a thing of universal cultural value".

As we travel on the Garuda Airways, sugar is *gula* and pepper is *merica*, and the airport of Jakarta is Ankasa Pura Kemayoran, where Angkasa (or Ākāśa) is *air* and Pura is *port*.

The Indonesian poet Sanusi Pane standing in the imposing shadows of Candi Mendut sang in his Bahasa, pining over the blows of time, the eerie silence of the chandis, and what great unknown the future holds. Here is a translation of his poem on Candi Mendut, where discordance is lost in celestial harmony.

Reminder of ages gone,
When this land was great,
Queens revered and Princes hailed
This very soil that you stand on!

With joy and sorrow I behold you now
Filling my heart with thoughts .
Of what was, what shall be.

Tell me, what great unknown
Does the future hold?
What power, what glory?

Denpasar the capital of Bali has a Yamuna Foundation called Perguruan Raj Yamuna, headed by Mr. Okin Adiyana. He came to me in 1989 to list the images of Yamuna in ancient Indian art and to collect references in Sanskrit literature. He took the sand and water of SuYamuna the darling of Lord Krishna. You will ask why? Yamuna is one of the six holy rivers and the ocean invoked in the daily worship of Bali:

Gaṅgā Sindhu Sarasvatī SuYamunā Godāvarī Narmadā/
puṇyāḥ pūrṇa-jalāḥ samudra-sahitāḥ karvantu te maṅgalam//

Cultural roots shared in the timeless harmony of life and nature.

In 1988 the Director General of Archaeology was Uka Tjandra-sasmita or "the Smiling Moon". I said to him: "you are the smile of these candis in their heavenly splendour under a moonlit night. They will regain their original charm and grace under your caring restoration". He embraced me.

In March 1990 the Indonesian delegation to the Asian Women Parliamentarians Conference was led by Madame Susila-stuti Sutopo Isnomo. I explained her the name: "It embraces noble character (susila), renown (stuti) for dedicated work, constant striving (sutapa) to achieve the amelioration of the status of women". She smiled and said: "your explanation of my name adds to my strength to spread women's movement to the grass roots".

Prof. Harimurti Kridalakshana, Chairman of the Department of Bahasa Indonesia, University of Indonesia, was translating Prof. Gonda's *Sanskrit in Indonesia* into Bahasa. Bahasa has fascinating Javanisations or Sanskritisations, e.g. *propaganda* becomes *purwaganda*. Sanskrit has been an integral part of Indonesia's linguistic heritage.

Charles Chaplin, who had gypsy roots from his mother's side, wanted to see a performance of the Rāmāyaṇa, a symbol of his cultural roots. In 1961 he chose to fly to Indonesia, and not to India, to see the Rāmāyaṇa. He was so overwhelmed by the beauty of this ballet that he declared: "I'm deeply moved ... dying at such a moment could mean only one thing: happiness". The Indonesian guide explained to him: For the Indonesian, the Rāmāyaṇa is more than entertainment. It bears a spiritual significance, the symbolic struggle between absolute good and evil.

The renowned historian Arnold Toynbee flying over the Borobudur was moved to his heartstrings. "There it is—that consummate work of Buddhist art that I have so often gazed upon longingly in photographs ... here is a comprehensive poem about the mystery of the Universe, a sympathy of the inaudible music of the spheres. How am I to convey this ineffable poetry to your mind's eye ... Borobudur holds my heart: it is a holy of holies for me."

The ideal of beauty in poetic art, in the configuration of reliefs and sculptures, in the charisma of thought, in the creative process of embodying the classical into the spirit of our time—like *bhinneka tunggal ika* as the national motto from the Sutasoma Kakawin—all fascinate us as the throb of life. We have to revitalise our roots and supplement them with the upsurge of modern forces. The Chinese pilgrim-scholar I-tsing wrote during his stay in the Śrīvijaya empire:

Following in the footprints of a hundred past generations
I sow the beautiful seed for thousands of years to come.

30. QUEST OF EUROPE FOR ITS ROOTS

Man, speech and writing. Neanderthal man and language. Anthropologists have evidence that the truncated pharynx of Neanderthal man precluded his speaking anything akin to a modern language than an ape or a modern baby (GB s.v. language).

40,000 BC. Cro-Magnon man had developed an efficient vocal tract (GB).

8500 BC. Tokens or tallies from Tepe Asiab and Ganji-i-Dareh Tepe in Iran have been dated to 8500 BC (GB).

4000 BC. Clay tablets of the neolithic Danubian culture discovered in Dec 1966 at Tartaria, Moros River, Rumania have been dated to the fifth or fourth millennium BC. The tablets bear symbols of bows and arrows, gates and combs (GB).

3800 BC. Oldest map. The oldest known map of any kind is a clay tablet depicting the Euphrates River flowing through northern Mesopotamia (Iraq), dated c.3800 BC (GB).

3500 BC. The oldest known written text is the pictographic expression of Sumerian speech, dating from c.3500 BC (GB p.214).

Writing tablets bearing an early form of an Elamite language dating from 3500 BC were found in Southeastern Iran in 1970 (GB).

3100 BC. The written language with the longest continuous history is Egyptian from the earliest hieroglyphic inscriptions on the palette of Narmer, dated to c. 3100 BC, to Coptic used in churches at the present day, more than 5,000 years later. Hieroglyphs were used until 394 AD, and thus may be overtaken by Chinese characters as the most durable script in the 21st century (GB p.206).

3000 BC. Settlements in England from Mediterranean (EB 8.411).

3rd millennium BC. Western Mediterranean people in Europe (EB 8.852).

1900 BC. Hittite is the oldest dated IE language. The evidence dates it back to at least 1900 BC (CHI).

Formation of Europe. 1800 BC. The first early Greeks (EB 8.852f).

Germanic people originated. Romans the first IE migrants (EB 8.852).

1700–1850 BC. Oldest alphabet. The development of the use of an alphabet in place of pictograms occurred in the Sinaitic world between 1700 and 1500 BC. This western Semitic language developed the consonantal system based on phonetic and syllablic principles (GB p.209).

1400 BC. Treaty between Hittite and Mitāni King in c.1400 BC with Vedic gods Indra, Nāsatya, Mitra and Varuṇa (CHI p.110). Prof. Hugo Winckler discovered the Boghaz-köi clay tablets in 1907 (ib. p.320). Mitāni princes of NW Mesopotamia bear names like Artatama, Tušratta and Suttarna (CHI p.76).

1300 BC. Oldest and Youngest letters. The oldest letter is "O", unchanged in shape since its adoption in the Phoenician alphabet c. 1300 BC. The newest letters in the English alphabet are "j" and "v", which are of post-Shakespearean use, c. 1630. There are now some 65 alphabets in use. (GB p.209)

2nd millennium BC. Teutonic people enter Europe (EB 8.852).

6th cent. BC. Celts in Europe (EB 8.852).

375–335 BC. The Samarian papyri, written in Aramaic, found 6.5 miles north of Jerico, are dated 375–335 BC.

Pre-IE words survive in English, including apple (apal), bad (bad), gold (gol), and tin (tin) (GB p.207).

1st cent AD. Roman scholars regarded Greek words as an etymological explanation of a Latin form.

Origin of European languages. Cambrensis (1146–1220). Welsh, Cornish and Breton are descendants of an ancient British language and bear similarities to Latin and Greek.

Joseph Scaliger (1540–1609) divided European languages into four major groups, after their word for 'god': (i) *deus* group (Ital. *dio*, Fr. *dieu*), (ii) *god* group (Germ. *Gott*, Swed. *gud*), (iii) Gk. *theos*, (iv) Slavic *bog*.

Karl Gesner (1555) derived Romance languages from Latin, Latin from Greek, and Greek from Hebrew.

Monogenesis of languages: Hebrew as the Ursprache.

1650. German priest Heinrich Roth learnt Sanskrit,

Leibnitz (1646–1716) abandoned the primacy of Hebrew, and held that the human race poured out of Asia.

1724. Cumberland emphasised the creation of the world in 4004 BC according to Biblical chronology. This persisted till Max Müller who worked out the chronology of India after the flood.

1732. J.E. Hanxleden wrote a Sanskrit grammar and dictionary.

1767. Parson: Noah's three sons: Shem→Semitics (Jews, Arabs), Ham→Hamites (Egyptians), Japhet→remaining human race. Japhetic used as an ethnological epithet for the Caucacians of Europe.

1776. Code of Gentoo Law. Gentoo, from Portuguese *gentio* 'heathen', is used for Hindus and not for Muslims.

1786 September. William Jones gave an after dinner speech in which the idea of a language family was clearly articulated. "The Sanskrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly have been produced by accident, so strong indeed, that no philologer could examine them all three without believing them to have sprung from some common source, which, perhaps, no longer exists".

1787–1832. Rasmus Rask.

1790. J.P. Wessdin of Austria published a Sanskrit grammar.

1800. Friedrick von Schlegel derived all languages from Sanskrit: "Here is the actual source of all languages ... everything without exception comes from India"

1808. Published his book "On the Language and Wisdom of the Indians". The same year he converted to Catholicism, and relocated the "cradle of mankind" to Biblical Mesopotamia.

In 1801 Jones wrote: "The Athenian poet seems perfectly in the right when he represents Europe as a sovereign princess and Asia as her handmaid". This was the main thrust in the six substantial volumes of *The History of British India* by the renowned philosopher and writer James Mill, which appeared in 1817. These articulations of Jones implied three broad premises: (i) monogenous origin of European languages. (ii) Sanskrit the classical language of enslaved India could not be *the* origin. (iii) Drang nach Osten (such was the contemporary situation).

1817. James Mill, *History of British India*. "By this assessment, contemporary as well as ancient India, whether in science, religion, government, law, or political economy, was barbarous". (Philips, *Historians of India, Pakistan and Ceylon*, 1962:220).

"In 1848, Hayman Wilson, the leading Orientalist of the day, produced another edition of Mill, with elaborate footnotes and an entension of the story from 1805 to 1834, that is, down to the day when the Company became wholly a political body. Mill was thus given a new lease of life, so that his History, in effect over the whole middle range of the nineteenth century, provided the main basis for British thought on the character of Indian civilization and on the way to govern Indians" (ib.221).

E.B. Havell, History of Aryan Rule in India. "Indian loyalty to the British Empire and the British Crown is therefore in its fullest content a feeling of devoted attachment to those Aryan principles of conduct and Aryan national ideals which Indians as well as British have upheld in peace and in war, in life and in death" (p.x).

"Lord Macaulay, in spite of his contempt for Indo-Aryan culture, is still regarded by them as a great statesman and benefactor of India—and from their point of view rightly so, for, though profoundly ignorant of Indo-Aryan history, his intuitive genius showed him the path leading to an Indian Renaissance" (p.vi).

1813. Thomas Young introduced the term Indo-European.

1816. Franz Bopp published the first comparative study of conjugation of Sanskrit, Avesta, Armenian, Greek, Latin, Lithuanian, Old Slavic, Gothic and German. "I do not believe that Greek, Latin and other European languages are to be considered as derived from Sanskrit ... variations of one original language". He used the term "Indoeuropaïsch".

1823. J. Klaproth coined the term Indo-germanisch.

1823. Alexander Murray proposed the monogenetic model for both language and race. Greek: more advanced form of language. Sanskrit: the most improved form of language.

2018. Largest Vocabulary. The English language contains about 490,000 words, plus another 300,000 technical terms, the most in any language, but it is doubtful if any individual uses more than 60,000 (GB p.208).

Marginalisation of Sanskrit. The entire process was a quest of European origins and certain perceptions were taken for granted: (i) there was one language and one people who lived in one region and spread in course of time. But history shows that language and ethnicity can differ; e.g. the Greeks of Anatolia are Turks of today by conquest. Persons of Greek and of Central Asian Turk extraction can be distinguished by their features even after centuries. The Slavs of Prussia and Austria were Germanised. There were no single IE people and the socalled IE language cannot be pronounced. Words of the Ṛgveda (c. 6th millennium BC) are compared with those of Greek and Latin ignoring the vast time lag between the two. Ṛgveda precedes all European languages by millennia. Archaeological evidence takes Indian civilisation to 8000 BC, but William F. Wyatt 1970:90 says that archaeology tells us nothing except by inference. Inspite of the fact that the reconstruction of IE leans heavily on Sanskrit, there is consistent effort at the marginalisation of Sanskrit, by changing the nomenclature of the Ursprache, or by bringing in local ecological factors. Nine steps to de-Sanskritise the evolution are indicated below.

1. Shifting nomenclature: IE, Indogermanisch, Aryan, PIE

2. Prehistoric archaeology: Boucher de Perthes (1847)

3. Linguistic paleontology to reconstruct the IE past

1859: Adolphe Pictet: 'paleontologie linguistique': birch

1870: V. Hahn: Culturpflanzen und Haustiere

1970: PIE trees, PIE homeland. Paul Friedrich, *IE and Indo-Europeans* (Philadelphia 1970) points out the arboreal ecosystem of Eastern Europe: junipers, cedar, willow, apple, maple, alder, elm, etc (18 trees) have no Sanskrit equivalent except *bhūrja*/birch, Old Prussian *berse*, Russ. *berëza*, Ossetian *bärz*. Gm. *Buche* 'beech', *Buch* 'book'. Since the IEs had a word for beech, they must have lived within the beech-bearing area of Europe.

PIE concentrates on European languages and excludes Sanskrit and Iranian. The irony is that foot is common to most IE languages, but there is no IE word for hand. Ecology could not be common to India, Iran and Europe.

4. Pedersen would accept the testimony of other IE languages of Europe, even if it was not attested in Sanskrit and Iranian. IE was conceived as words common to European languages and Indo-Iranian. But the denotation of IE was redefined and it was not realised that words common to European languages should better be termed Proto-European, and not PIE.

5. PIE give prominence to Hittite and Tocharian.

6. Gimbutas brought forward the Kurgan hypothesis in 1956.

7. Archaism of a language and etymological stratum were not to predicate the homeland according to Max Müller (1888).

8. Semitism. As late as 1968 Cyrus H. Gordon (*Forgotten Scripts*, p.133) speaks of the entrenched Aryanism in the mind of Europe: "To be sure, there have been efforts to make out some or all of the A tablets as Greek or to identify them as at least some kind of Indo-European. Greek is an Indo-European language, and even affinities with Hittite would at least keep things in the Indo-European family. (Anything to salvage the Aryanism of the earliest great civilization on Greek soil!) Despite the clear archaeological fact that the main ties of Minoan Crete are with Egypt, there is an undercurrent of antagonism to the prospect that the Minoans, who brought high civilization to Europe, may have been of Egyptian or some equally unacceptable "barbaric" origin."

1971. Dr. Ernest Klein wrote in his *Comprehensive Etymological Dictionary of the English Language*: "In this dictionary the words of Semitic origin about 750 in number—are fully analyzed ... The words of Semitic origin are treated exactly as the Indo-European words." (1971:ix). In the preface he opens up his mind: "this dictionary is a modest tribute of my devotion to Canada ... ... the country in which the spirit of the Bible has dominion from Sea to Sea".

1987. Martin Bernal, *Black Athena*, emphasised the pre-IE Semitic heritage of Greece. He says: "I was beginning to study Hebrew and I found that what seemed to me a large number of striking similarities between it and Greek ... I worked along these lines for four years, and became convinced that anything up to a quarter of the Greek vocabulary could be traced to Semitic origins". The *amour propre* of scholars was conditioning the understanding of linguistic phenomena.

9. James Mallory (*JIES* 1973:1.22): "The location of the homeland and description of how IE languages spread is central to any explanation of how Europe became European."

Linguistic strata. The ground verities of the language groups of Europe are complex phenomena with several influences flowing into them.

(i) Substratum vocabulary, as apple is a pre-IE word in English
(ii) Adstratum of Sanskrit: grammatical structure and basic vocabulary, called IE
(iii) Proto-European vocabulary specific to the environment
(iv) Phoenician and other Semitic loans
(v) Latin vocabulary created to match the Classical richness of Greek, on the basis of the Pergamum school of grammar. Latin provides dominant vocabulary to modern European languages.

Sanskritisation of the languages of Europe in the depth of time (may be somewhere in the 6th millenium) was the greatest cultural event of human history that changed the mind of Europe for ever. Sanskrit sank its thought and expression into the very roots of European languages that blossomed in the paganism, humanism and rationalism of the Renaissance to create the joy and happiness, beauty and bounty of life of today.

Greek and Sanskrit

Greek comprises: grammar and vocabulary
Grammar: sanskritised to a large extent in declension, conjugation, prefixes and suffixes
Vocabulary: 52% no clear etymology
8% non-Greek origins, including Semitic loans
40% transparent IE etymology
(A.M. Davies 1986 / Mallory 1989:274 n.15)

Substratum vocabulary. (i) plants: vine, fig, olive, etc.
(ii) animals: ass, wild ox, beetle
(iii) material culture: metal, tin, bronze, sword, brick
(iv) social concepts: king (*basileus*, poetic *anax*), slave (*doulos*, Mycennean *do-e-ro*), concubine
(v) prominent heroes of the Greek epic: Odysseus, Theseus
(vi) pre-Greek divinities: Athena, Aphrodite, Hermes
(vii) place names: Corinth, Knossos, Olympus, Mycenae

"Greeks are not native to Greece but were the product of IE intruders who superimposed themselves on an earlier Bronze Age population" (Mallory 1989:68).

Sanskrit adstratum. *patēr* पितर्, *mētēr* मातर्, *dōtōr* दातर्, *thugater* दुहितर्, but *huios*, *uius* सूनु, *adelphos* भ्रातर्, *adelphē* स्वसर्, *helios* सूर्य but *selēnē* मास्, चन्द्र, *genos* जनः, *methu* मधु, *dusmenēs* दुर्मनस्, *hippos* अश्व, *dō-deka* द्वादश (cf. Hindi दो)

Numbers upto 100 are IE in all languages, due to transnational trade (Wright p.86)

Conjugation: *pheronti* भरन्ति.

Interiorisation of pre-Sanskrit divinities. *Zeus* द्यौस् (*Zeu patēr* [vocative]>Jupiter]. Zeus is the greatest god of the Greek pantheon, created in the Homeric poems. Guarantor of royal powers. A patriarchal ruler who came to the fore and relegated to second place the goddesses whom the Cretans had first adored. His abode is *aither* 'the Burning Sky' (Iliad). At Olympos, limbs grow lithe for fresh fighting. He vanquishes earlier gods and goddesses. Compare Padmasambhava, who subdued and interiorised the local deities of Tibet into Buddhism.

Athena is the daughter of Zeus and Metis. On Gaia's advice Zeus swallowed Metis. A girl in full armour sprang forth from the head of Zeus: it was Athena. She played a key role in the struggle against giants.

Aphrodite fathered by Zeus on Dione.

Zeus carried away the young Phoenician princess *Europa*, disguised as a miraculous Bull. Race of Kadmos was connected with Zeus. Kadmos arrived from the Near East and founded Thebes. He introduced certain weapons, alphabet and a number of rituals. There was hardly a region in the Greek world which did not have a hero who was a son of Zeus.

Athena identified with the Egyptian goddess: Nēit. Ḥt Nt "Temple of Nēit" The legendary founder of Athens was Kekrops, an Egyptian (Ber.19)

Carthage from the West Semitic root *qrt* 'town' (Ber.50).

Kēphisos 'name of a river': *Kbḥ* common name for a river in Egyptian. It means 'fresh' + isos. Cf. Pre-IE place names in England (Ber.49)

Military terminology (Ber.61) *xiphos* 'sword' from Egyptian *sft* 'knife, sword'. *harma* 'chariot' from the Semitic root √*ḥrm* 'net'.

Egyptians and Phoenicians were despised and feared (Ber.23). Introduction of the Phoenician alphabet into Greece in the 9th cent. BC (Ber.86). Phoenician alphabet banned in the fifth century.

Greek had 5 cases, Latin 6 cases, Lithuanian 8 cases (Ber.58). Ancient substrates in later languages (Ber.54). *Besserwissen* 'knowing better' than the ancients was *interpretatio Germanica*.

Sanskritisation prevailed ultimately, because of things, thrust, consolidation and thought.

Things: trade and commerce as numbers played a developmental role.

Thrust: political power could be stabilised in flamonium and regnum (*brahmaṇya* and *rājanya*).

Consolidation was effected by Sanskritisation which helped inter-tribal economic prosperity under a stable Kulturkreis.

Thought: sophisticated linguistic expression led to ever new ideas and constant development.

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31. JOURNEY OF THE EUROPEAN MIND

(lecture delivered on 27 Jan 1984)

European mind has been the ever-evolving consciousness across space and time. Symbolic chaos has been indispensible to new creation. The discovery of Sanskrit was a revelation of the deeps of the primal soul of Europe. "If we wish to learn to understand the beginnings of our own culture, if we wish to understand the oldest Indo-European culture, we must go to India, where the oldest literature of an Indo-European people is preserved" (Win.1926:6).

In the third century BC Euhemerus wrote his mythography, Sacred History. He systematised the interpretation of myths and asserted that the gods were originally heroes. He failed to find the origins of Zeus who countered all the pre-Hellenic deities and brought them into the Hellenic fold. Zeus had to wait till the 19th century for his origins to be discovered in Dyauṣ of *Dyāvā-pṛthivī* 'Heaven and Earth', the sacred and profane as interactive.

Cicero (106–4 BC) the Roman statesman, barrister, scholar and writer was educated in Greece. Nine hundred letters of his survive. As a poet he refined the hexameter. Developed a rich, florid and grandiose style of oration. Visited Eleusis for experiences of profundity. Latin and Roman culture attained its heights.

Cultural space of Roman civilisation lost. Christian thought of the first three centuries defined the Gospel as the fulfilment of Greek and Roman philosophy. The message was conveyed in the *koine* or common Greek that had become the universal literary language of the empire.

Constantine the Great (died 337) was the first Roman emperor attested to have become a Christian out of personal and political motives. He identified himself with the Christian movement. Except for a brief revival of paganism under Julian who died in 363, a Christianity of some sort, whether orthodox or heretical, was the religion of the Roman emperors thereafter, as it was of the Germanic tribes who eventually displaced the empire (EB.5.694). The avoidance of idols, reverence for the "name" of God, and the observance of the sabbath as a day of worship and rest became practical expressions of man's love for God (EB.5.699).

St. Augustine (354–430) was the dominant personality of the Western Church in his day. He is generally recognized as the greatest thinker of Christian antiquity. The faith of the Catholic Church indeed seemed to him too hopelessly unphilosophical for any man of culture to entertain. (EB.2.754). Vincent of Lerins dared not call Augustine a heretic in so many words, but he was against the extravagances in Augustinian doctrine (EB.2.757).

Vandals a Germanic people sacked Rome in 455. The Romans lamented: we have forsaken our gods and they have forsaken us. The mythological tradition and the pagan gods found an honoured niche in the art and humanism of the Renaissance. The pagan gods have been discussed in a number of works:

F. von Bezold, *Das Fortleben der antiken Götter im mittelalterlichen Humanismus*, Bonn 1922.

A. Frey-Sallmann, *Aus dem Nachleben antiker Götter-gestalten*, Leipzig 1931.

G. Boissier, *La Fin du Paganisme*, 2:372: In Cicero's *De natura deorum* we find contradictory theories of the ancients to explain "the origins of their own culture, to learn how their legends were formed and what may have been their earliest meaning".

Jean Seznec, *The Survival of the Pagan Gods* details the mythological tradition and its place in Renaissance Humanism and Art.

The Byzantine emperor Justinian I always spoke Greek with a bad accent. Called 'The Great' because many of his laws were directed against pagans or heretics who were forbidden to teach any subject whatsoever. Justinian expelled Pagan teachers from the once famous schools of philosophy at Athens (EB.13.164). He closed the Academy of Plato in 529, together with the other pagan schools (EB.1.60). The Academy at Athens had been founded by Plato in 387 BC.

Dark Ages cover the whole period between the end of classical civilization and the revival of learning in the 15th century. The use of the term implied an exclusive respect for classical standards in literature and art and a corresponding disparagement of all that was achieved between the decline of ancient culture and the work of Renaissance scholars, writers and artists (EB.7.78).

Mediaeval students possessed a considerable portion of the Latin classics, though Greek had become in the fullest sense of the phrase a dead language. But what they retained of ancient literature they could not comprehend in the right spirit. Between them and the text of poet or historian hung a veil of mysticism, a vapour of misapprehension. The odour of unsanctity clung around those relics of the pagan past (EB.19.125).

The first millennium ended in 1001 and the second millennium began. The world did not come to an end. The Book of Revelation failed to come true, despite widespread predictions that it would. **Crusades** started in 1096 to subjugate Islam. The crusaders captured Jerusalem in 1099.

St. Thomas Aquinas (1225–74) is the greatest systematiser of Roman Catholic thought. Styled *doctor Angelicus*. Yet Thomas had been a controversial figure during his lifetime ... His thoroughgoing rationalism attacked articles of faith. The appearance was of an allegedly self-contained system meeting every rational interest which could be exploited without appealing to Christianity. ... A later corollary was the separation of social life into state and church (EB.2.162).

Renaissance and the rise of Humanism. Humanism denotes a specific bias which the forces liberated in the Renaissance took from contact with the ancient world—the particular form assumed by human self-esteem at the epoch—the ideal of life and civilization evolved by the modern nations. It indicates the endeavour of man to reconstitute himself as a free being, not as the thrall of theological despotism, and the peculiar assistance he derived in this effort from Greek and Roman literature, the *litterae humaniores*, letters leaning rather to the side of man than of divinity (EB.19.123).

Marcus Zeurius Boxhorn (17th cent.), a Dutch scholar pointed out innumerable words common in the language of Greeks and of European nations. Resemblance started from a common source. Common language was termed Scythian, as the mother of Greek, Latin, German and Persian.

Greek Revival (18th century) roused a desire to reappropriate the whole abandoned provinces of mundane energy, and a hope to emulate antiquity in works of living loveliness and vigour. Learning was then no mere pursuit of a special and recluse class. It was fashionable and it was passionate, pervading all society with the fervour of romance. For a generation nursed in decadent scholasticism and stereotyped theological formulas it was the fountain of renascent youth, beauty and freedom, the shape in which the Helen of art and poetry appeared to the ravished eyes of mediaeval Faustus. This was the enthusiasm, this the vitalizing faith, which made the works of scholarship in the 15th century so highly strung and ardent. The men who followed it knew that they were restoring humanity to its birth-right after the expatriation of ten centuries (EB.19.125).

The Greek revival generally found a foothold in the countries least sympathetic to Napoleon's new Roman empire. More chaste and correct than its Roman counterpart, the style is seen in the Brandenburg gate at Berlin (1788–91), modeled after an archaeological reconstruction of the Athenian Propylaea (EB.16.211). Propylaea are the monumental portals on the Acropolis at Athens, erected by the architect Mnesicles in the 5th century BC (437–430 BC). It was the sacred way. Admired for its symphonic harmony, its stereotomy, it was a marble homage to Athena, the patron goddess of Athens.

Winckelmann's *Thoughts on the Imitation of Greek Works in Painting and Sculpture* (1755) and his epoch-making *History of Ancient Art* (1764) made a clear distinction between Roman and Greek styles and brought forth cogent arguments to prove that Greek art was superior to Roman. Besides being the founder of modern systematic classical archaeology and the one who divided Greek art into logical periods, Winckelmann formulated the neoclassical aesthetic with its professed ideals of pure beauty, noble simplicity, and quiet grandeur (EB.16.211).

Neoclassicism. Greco-Roman ideas recur in every century ... The Neoclassicism of the revolutionary period had a broad popular base in the solid citizenry of an educated middle class who saw Greece and Rome as the birthplaces of liberty and freedom... By Neoclassical times, classical archaeology had come to be regarded as a science, and faithful adherence to authentic models was required (EB.2.494).

As monarchical rule was overthrown in the United States and France, the citizenry discovered an emotional identification with the forms and images of the ancient republics. To them Greece and Rome were not dead civilizations, but the living birth-places of freedom and democracy. Their affinity with the ancient world not only gave them a sense of heroism and glory, but it also furnished convenient precedents for the new governments in America and France, and to a certain extent the British constitutional monarchy. The ancient Athenian commonwealth and Roman republic became the symbols of liberty and the new order. The senior legislative houses in the United States, France and later in the Latin American republics, were named senates after the old Roman prototype (EB.16.211).

The German philosopher Leibniz (1646–1716) was greatly impressed by China. He worked hard to establish the Berlin Academy of Sciences with the idea of the opening up of China and the interchange of civilizations between Europe and that country (Mukherjee 1968:6).

Boxhorn had postulated some sort of common language which he called Scythian, as the mother of the Greek, the Latin, the German and the Persian from which 'like dialects would start'. No lesser man than Leibniz added his authority to this theory of the 'Scythian' origin of the peoples and the languages of Europe.

In the first volume of the Memoirs of the Berlin Academy (Miscellanea Berolinensia) Leibniz attacked the old Hebraic hypothesis. He put forward a theory which was very similar to that of Boxhorn and he clearly distinguished the Indo-European from the Semitic and the Finno-Ugrian groups, though he failed to add Persian to the other 'Scythian' languages (Mukherjee 1968:92; C. Bonfante, Ideas on the Kinship of the European languages from 1200–1800, *Journal of World History* 1.691).

Rousseau (1712–78) inspired the leaders of the French Revolution and the Romantic generation. He thought that science and art are destructive of morals.

Voltaire (1694–1778) in his *Orphelin de la Chine* made an attempt to show that this was not so in China. In fact there was a cult of China in Europe in the eighteenth century. Asia, as seen by the Rationalist thinkers, meant primarily China (Mukherjee 1968:6).

The National Revival (about 1775–1850) in Czech was a great social movement characterized above all by a national consciousness on the part of the people, and a drive for economic and cultural independence. Joseph II abolished feudalism in 1781. As a result former serfs could now move to the towns and their children could study. The Czech language started to gain momentum. Dobrovský (1753–1829) wrote a definitive grammar of Czech.

The linguistic connection between Czech and the ancient and perfect Sanskrit was a great encouragement to the oppressed nation in its efforts to improve its language. Many other Revivalists shared Dobrovský's interest in India. Let us mention at least Antonír and Josef Jungmann, Kollár, Purkyně, Hanka, Mácha, and others (Hertig 1975:4.28 etc). They pointed out the proximity of Czech to Sanskrit in the phrase *stara matra dati medu* which is *sthavirā mātā dadāti madhu* in Sanskrit.

The Great Moravian prince Rastislav had asked the East Roman Emperor Michael III to send him missionaries who knew a Slavonic language, because German and Latin were not understood by the people. Cyril and Methodius were sent. Although they were Greeks, they knew a Slavonic dialect, which had been spoken in the neighbourhood of their native town Solun, and they developed a Slavonic liturgy which they succeeded in getting the Pope to recognize. Old Church Slavonic thus became a cultural language, together with Latin and Greek, even though, after

Method's death in 885, the German priests succeeded in convincing Pope Stephen V to forbid its liturgical use in the Great Moravian Empire.

On 2 February 1786 the famous paper of William Jones (1746–94) contained the often quoted passage which is supposed to have sparked off the research which ultimately led to the discovery of comparative and historical linguistics.

"The Sanskrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly have been produced by accident; so strong indeed, that no philologer could examine them all three without believing them to have sprung from some common source, which, perhaps, no longer exists" (Jones).

William Jones should also be credited for making his theory public at a time when the European mind was moving away from the neo-classicism of the eighteenth century. This movement is often described as a revolt against the Age of Reason and is known under the general term of Romanticism. The idea that the Europeans migrated from a distant and unknown land soon fired the imagination of the Romantic mind. Significantly it was a high priest of the Romantic movement, Friedrich Schlegel, who coined the term 'comparative grammar' (Mukherjee 1968:96).

Jones first came to know about Śakuntalā in the late summer of 1787. In 1789 Jones published his English translation of the celebrated drama "Śakuntalā" by Kālidāsa. This English translation was translated into German in the year 1791 by Georg Forster, and awakened in the highest degree the enthusiasm of men like Herder and Goethe (Win.1926:11). India had dramas like Greece!

Romanticism (Schlegel, Herder). The romantic movement became increasingly popular. The idealization of the Greco-Roman world was as much a form of romantic escapism as that of the middle ages. The noble Greek and virtuous Roman embodied the romantic longing for a past golden age quite as much as the image of the pious medieval knight in armour. Later, when the romantic spirit became identified with the various struggles for national independence, the cause of Greek liberation from the tyranny of the "terrible Turks" symbolized the struggle of classical ideals against the ugliness of the contemporary world (EB.16.212).

The emotional espousal of Greek independence that was prevalent all over Europe and the US was actively expressed in letters and the arts. Both classical countries—Greece and Italy—were under the yoke of foreign tyrants, and intellectuals and poets passionately championed their cause. Byron's *Isles of Greece*, Shelley's *Hellas* and *Prometheus Unbound*, Friedrich Holderlin's *Hyperion*, Victor Hugo's *Les Orientales*, and Vittorio Alfieri's tragedies, all upheld these liberation movements. Beethoven's ballets *Ruins of Athens and Prometheus*, and Delacroix's painting *Massacre at Chios* were based on incidents describing the oppression of the Greek people (EB.16.212).

In the year 1802 the German poet Friedrich Schlegel had come to Paris to stay there, except for a few intervals, till the year 1807, just during the time of A. Hamilton's involuntary sojourn.

For the Romantic school, headed by the brothers Schlegel, Indian literature had a special attraction. It was indeed the time when people began to become enthusiastic about foreign literatures (Win.1926:14).

From India one expected, as Friedrich Schlegel said, nothing less than "the unfolding of the history of the primeval world which up till now is shrouded in darkness: and lovers of poetry hoped, especially since the appearance of the Śakuntalā to glean thence many similar beautiful creations of the Asiatic spirit, animated, as in this case, by grace and love" (Win.1926:14).

Franz Bopp (1791–), joined these studies as a thoroughly sober investigator, and it was he who became the founder of a new science, Comparative Philology, which was destined to so great a future—and this by means of his book, published in **1816**, *Über des Conjugations-system der Sanskritsprache in Vergleichung mit jenem der griechischen, lateinischen, persischen und germanischen Sprache* (Win.1926:16).

August Wilhelm von Schlegel was the first Professor of Sanskrit in Germany, in which capacity he was called to the newly-founded University of Bonn in the year **1818** (Win.1926:15).

In **1852** began to appear the *Sanskrit-Wörterbuch* by Otto Böhtlingk and Rudolph Roth that became an inspiration for comprehensive dictionaries of German and English that followed a century later. The **evolution** of language as embodied in this dictionary was followed by Darwin's *Origin of Species* in 1859.

Darwin (1809–82), who soundly established the theory of organic evolution in his monumental work *Origin of Species*, demonstrated that the evolution of plants and animals, and of the adaptation which they show, provides no evidence of divine or providential guidance or purposive design, because natural selection of fortuitous variations gives a scientifically satisfactory explanation of evolution without any necessity for miraculous interposition or supernatural interference with the ordinary laws of nature (ED.7.84).

A brief inscription in a Thracian monument in Bulgaria resounds: "I come from the past, I enter the future".

In the 9th century Cyril had declared: "The people are naked without books". The German secular and clerical feudal rulers came to regard the work of Cyril and Methodius as a serious obstacle to their policy of assimilation of the Slav tribes. The German clergy brought forward the Three Language Doctrine according to which Church services could be held only in Hebrew, Greek and Latin. Georgi Dimitrov said at the Leipzig Trial: "A people who have lived for 500 years under a foreign yoke without losing its language and its national identity...such a people is not savage and barbarous". Only the fascists in Bulgaria are savage and barbarous" (9.260 p.43).

Lyudmila Zhivkova: "Here, on Indian land, Thracian art feels more at home than anywhere else outside of Bulgaria. Here one can tangibly feel the parallel, the similarity, and the generic closeness in the symbolic nature of Thracian and Indian art during the 1st and 2nd centuries BC, the closeness between the symbols, imagery, and ideas in the thinking of Thracians and the people of Bharat, their common belief in the unity of the world, and in the intransient essence of Light".

It is more especially German literature and German philosophy which, since the beginning of the 19th century, have been greatly influenced by Indian ideas, and it is quite probable that this influence is still on the increase (Win.1926:6).

The striking points of agreement between the **German and Indian mind** have often been pointed out. "The Indians, says Leopold von Schroeder, "are the nation of romanticists of antiquity: the Germans are the romanticists of modern times". G. Brandes has already referred to the tendency towards contemplation and abstract speculation as well as to the inclination towards pantheism in the case of both Germans and Indians (Win.1926:6).

Feeling for nature are the common property of German and Indian poetry, whilst they are foreign say, to Hebrew or Greek poetry. Germans and Indians love descriptions of Nature; and both Indian and German poets delight in connecting the joys and sorrows of man with the Nature which surrounds him. There is yet another, quite different province, in which we encounter the similarity between Germans and Indians. Mention has already been made of the tendency of the Indians to work out scientific systems; and we are justified in saying that the Indians were the nation of scholars of antiquity, just as the Germans are the nation of scholars of to-day (Win. 1926:7–8).

M. Monier-Williams (1899:xiii) says: "Sanskrit, then, the faithful guardian of old Indo-European forms, exhibits these remarkable properties better than any other member of the Aryan line of speech." The Latin *mille* 'thousand' is from the root *mil* 'to come together'. Thousand meaning 'many hundreds' is from Vedic *tavas* 'strength' (*tavasas tavīyān* 'stronger than the strong' Ṛgveda). The foundations of European languages lie in the clarity of Sanskrit. Today quantum physics seeks its intangible realm in the philosophical perceptions of śūnya. To win World War II Stalin invoked the ancient aphorism of *zhivyot rodina mat* (skt. **jīvyāt rodas mātā*) that recreates *sā no bhūmir vardhayad vardhamānā*. Oppenheimer (1904–67) recited a stanza of the Bhagavad Gītā as he conducted the first nuclear explosion. The Uncertainty Principle of Heisenberg from Buddhist thought is the vast inheritance of Indo-European languages and thought, creativity and progress. From the roots of the timeless of Aryan open thought surges the progress of today.

John the Baptist is the forerunner of Christ. Salome demands his head while dancing. Richard Strauss dedicated an opera to her. Frank Widerkind wrote a play and Max Klinger (1857–1920) depicted her in marble. Will the pagan gods live again.

Raynold Schwab, *The Indian Renaissance*, shows "the breadth and depth of Indian influences in the 19th century—all told amounting to a massive unremitting influence on the West which continues in this century". To conclude, I would quote his words "Western civilisation has never matched the deepest metaphysical vision of the Indian civilisation, a vision of the ultimate which is both rational and intuitive" (see plate on p.30).

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32. SANSKRIT AND EUROPEAN LANGUAGES

An evening to trace moods and rhythms of a lost age, and to reflect on the fire and passion that drove those who spoke Sanskrit in their stunning march across immense spaces. It was the *Drang nach Westen*. The direction was from east to west: India→Iran→Greece. Iran was the might of the Aryans (Airyana-vaēja). Sarasvatī became Haraxvaitī, Sarayu became Harōyū, Rasā river beyond Kabul became Raṅha (the Avestan name for Yaxartes). Mitanni in Hurrian country in Upper Mesopotamia (1700–1350 BC) had Vedic gods. Kikkuli's treatise (1700 BC) on horse-training has Sanskrit technical terms and numerals.

Linear A. Minoan system of writing in Crete. In the eleventh book of the Odyssey, Odysseus goes to Erebos. Erebos means "west" in Semitic. It reflects the Egyptian concept that the West is the abode of the dead. The pattern of Semitic and Minoan civilization is the same to a remarkable extent. But their content differs in detail: the worship of animals including the bull is strictly forbidden in the law of Moses, while Minoan Crete was characterized by bull and calf worship.

Linear B. Mycenaeans, the first historic Greeks who are spoken of in the Iliad and the Odyssey.

The inscriptions of Cyprus down to the Hellenistic Age are in two languages: Phoenician and Greek.

Origin of European languages. Till the last quarter of the 18th century, the primordial language was often held to be Hebrew, since it must have been spoken in the Garden of Eden.

What William Jones and other Europeans had conceived of in a general way the Germans proved on solid grounds: a new linguistic world that they named IE. From Classical studies to new Super-Classical studies. German scholarship found a new status in a Pan-European context, both in terms of time and space. It was a new paradigm for India when the glamour of European science and power threatened to uproot us.

Indo-European is a child of the dream-space and dream-time (Traumzeit) of the German mind. The concern of the German Romantics with the origin of their Volk had become a national passion. In their sustained quest of origins they had found another more ancient Classicity, the very Roots of Europe.

Why were the Germans so enthusiastic about the New Classicity that was Sanskrit and IE? Europe as a geo-political and socio-cultural entity is a legacy of the Roman empire. Germanic tribes were the major opponents of the Romans: by the time of Julius Caesar Germans were established to the west of the Rhine and towards the south they had reached the Danube. Their first great clash with Romans came at the end of the 2nd century BC. In this period of occupation and during the numerous wars fought between Rome and the Germans in the 1st century AD, enormous information about the Germans reached Rome, and in AD 98 Tacitus wrote the book now known as the *Germania*, the only reliable source of information about the Germanic peoples (EB.10.243).

Vandals, a collective designation for a group of Teutonic tribes including the Goths, invaded Rome in 455 and emptied it of all its moveable wealth in 14 days. Fierce persecution was carried on by king Gaiseric and his son against the Catholic Christians. Hence the word vandalism (EB. 22.973). The flame of Roman civilisation was extinguished.

Christianisation of Teutonic tribes: "Europe had recovered from the confusion consequent upon the dissolution of the ancient Roman empire. The Teutonic tribes had been Christianized, civilized and assimilated to the previously Latinized races over whom they exercised the authority of conquerors" (EB.19.122).

Charlemagne (Western Holy Roman Emperor 742–814) lent his forces to resuscitate the Roman empire when his own power made him the arbiter of Western Europe and the papacy needed his alliance. "He modelled an empire, Roman in name, but essentially Teutonic, since it owed such substance as its fabric possessed to Frankish armies and the sinews of the German people" (EB.19.123).

NEW EUROPE AND THE GERMAN RESPONSE

1. Renaissance: a period of roughly 200 years that began in Italy in the 14th century and spread to Northern Europe. The Renaissance was a rebirth. It was the *Revival of Learning*, inspired by the recovery of Classical culture. It was a function of that vital energy, an organ of that mental evolution, which brought into existence the modern world, with its:

- new conceptions of philosophy and religion,
- re-awakened arts and sciences,
- firmer grasp on the realities of *human nature and the world*,
- manifold inventions and discoveries,
- altered political systems,
- the decay of those great fabrics, church and empire, which ruled the middle ages both as ideas and as realities,
- and the development of *nationalities and national languages*.

Learning was then no mere pursuit of a special and recluse class. It was fashion, it was passion. It pervaded society with the fervour of a romance (EB.19.125).

2. Humanism, which was the vital element in the Revival of Learning, consists mainly of a just perception of the *dignity of man* as a rational, volitional and sentient being born upon this earth with a right to use it and enjoy it. It roused a desire to reappropriate the abandoned provinces of *mundane energy*. In the *classics* they found the food which was required *to nourish the new spirit*, and a variety of circumstances, among which must be reckoned the pride of a nation boasting of its descent from the populus Romanus, rendered them apt to fling aside the obstacles that had impeded the free action of the mind through many centuries (EB.19.125).

3. Humanism and the German Reformation. Difficult to distinguish the Italian movement of the Renaissance in its origin from the German movement of the Reformation. Martin Luther posted his 95 theses on the door of the church in Wittenberg on 31 Oct 1517. Schism between Teutonic and Latin Christianity (EB.19.129).

4. Naturalism: from the divine to nature, from theology to realism.

5. From Latin to languages and nationalities.

6. For its own sake. Italy was one great school of the new learning at the moment when the German, French and Spanish nations were invited to its feast. The art of the Renaissance was an apocalypse (revelation) of the beauty of the world and man in unaffected spontaneity, without side thoughts for piety or erudition, inspired by pure delight in loveliness and harmony for their own sake.

7. Classical education. The movement was utilitarian. It aimed at exploiting classical antiquity in the service of modern man. In the 19th century the new spirit to arouse Classical studies to take their place in the modern world came from Germany (EB.5.881). F.A. Wolf, founder of the first classical journal in the 18th century, mapped out the constituent elements of Classical research.

8. Indo-European

1816 Franz Bopp, "On the system of conjugation of the Sanskrit language, in comparison with those of Greek, Latin, Persian and Germanic": verb structure.
1822 Jacob Grimm, Deutsche Grammatik, Ablaut
1833 Franz Bopp, Comparative grammar of Sanskrit, Zend, Greek, Latin, Lithuanian, Old Slavic, Gothic and German.
1838 Bopp demonstrated that Celtic languages were IE.
1850 August Schleicher: Albanian is IE.
1877 Heinrich Hübschmann: Armenian is a branch of IE.
1897 Karl Brugmann, *Grundriss der vergleichenden Grammatik der indogermanischen Sprachen* (completed in 1916).
1908 Emil Sieg and Wilhelm Siegling: IE character of Tocharian.
1915 Hrozny: Hittite

BROAD CHARACTERISTICS OF IE

1. Sanskrit has preserved the system of consonants and Greek the vowel elements.

2. An IE word requires a witness from two sides to prove its identity: satəm and centum languages. Lat. *carus* 'dear' turned into French *cher*. Gk. *deka*, Skt. *daśa*. Latin *kentum*, Skt. *śata*

3. Shared characteristics

(i) Basic vocabulary

pitṛ, Gk. Latin *patēr*, Gothic *fadar*

Lat. *deus*, Lith. *dievas*, Gk. *dios* 'celestial', *theos* 'god', Hitt. *Śiuś*, Skt. *devaḥ*, Av. *daēva*

Ir., Slav. *baga*
nakta, *night*, *nacht* (Gk. letō, personification of the Night, from Gk. *lētho* 'be hidden')
kṣapā, Old Pers. *xšap*, Gk. *psephos* 'darkness'; *dina*, *divasa*/day, Tage (*dāgha*)
(ii) Grammatical affixes/endings: Skt. *dadhāmi*, Gk. *tithēmi*; Skt. *sthitiḥ*, Gk. *stasis*
(iii) Shared patterns of alternation of sounds
Skt. *as-ti*, Latin *es-t*, Gothic *is-t* sg.
Skt. *s-anti*, Latin *s-unt*, Gothic *s-ind* pl.
(iv) prefixal system
Skt. *pra*, Old Slav. Gk. Lat. *pro*, Gothic *fra*.

4. Most branches of IE were carried into territories occupied by speakers of non-IE languages, and these languages had an effect on the speech of the newcomers. This is demonstrable in Hittite and Greek lexicon (EB.15:9.438). The IE were illiterate, unlike their Egyptian and Mesopotamian contemporaries.

5. Not analysable into a known IE root (EB.15:9.438).

Romance and Teutonic + Gk: centre of the European linguistic universe (Paul Thieme). IE the most extensive linguistic constellation of the world.

Efforts to exclude India and Sanskrit: IE, Aryan (Max Müller), PIE (homeland sought on the basis of names of animals and plants), and Kurgan hypothesis.

GERMANIC COSMOLOGY

The Germanic peoples probably developed their legends of the gods and the nature of the cosmos from a common Indo-European mythology. There are illuminating parallels with Indian and Hellenic mythology that seem to spring from similar conceptions. There is also, however, great diversity and independence of detail (EB.10.240).

Tacitus (Germania 2) states that the Germans sing of a god, Twisto (? "Twofold" i.e. "Androgynous One"), born of the Earth, who had a son Mannus, originator of the human race. Norse legends place at the head of creation a giant Ymir (cf. Sanskrit Yama "Twin" the first mortal, and Latin Ianus geminus) formed magically by a conjunction of elements in a vacuous abyss, Ginnunga gap, "Magic Void" (EB.10.240). Mannus has a striking parallel in India where Manu is the ancestor of man.

The origin of the world and society through the sacrifice of the primal man in the IE tradition and Puruṣa-sūkta (ṚV.10.90). Manu/Man offered his twin brother, the first king Yama in sacrifice (Puruṣa-sūkta, Old Russian poem on the Dove King). The first mortal Yama founded the other world in Ireland and India.

Homologic relations between parts of the body and parts of the physical universe: origin of the sun from the eyes of the first sacrificial victim in Germanic and Slavic. Cosmogony becomes anthropogony. Ritual action in sacrifice. Cause his eye to go to the sun (ABr.2.6).

Iotunn, the goddess who keeps the apples that the gods eat to preserve their youth (EB.10.242).

The **Divine Twins** in the Ṛgveda are the Aśvins, sons of Dyauṣ/Sky and are called *Divo Napātā*. This corresponds to Gk. *Dios koûroi*, son of Zeus who is likewise a sky-god. In Baltic mythology the twins are called *Dieva dēli* in Latvian, *Dievo suneliai* in Lithuanian, both of which mean 'son of god'. In all the three traditions they have a sister: Sūryā in the Ṛgveda, *Saules meita* in Latvian, and *Saules dukterys* in Lithuanian, both mean 'Daughter of the Sun'. In Greek mythology, the sister of the Dioskoûroi is Helen 'divine splendour', also known as the Daughter of the Sun (Helios). In the ṚV their very name expresses "Owners of horses". In Greek they are referred to as "skilled riders". The German epic of Kudrun, collected in the 19th century, shows that the Divine Twins were once part of Germanic mythology. The Divine Twins were invoked to witness the swearing of oaths.

Georges Dumézil: Vedic India to Ireland, from Caucasia to Rome, from Iran to Old Germany: the sovereign gods and heroes appear in twos.

Devāsura. Jakob Grimm and his brother collected German tales. In 1835 he published the *Deutsche Mythologie*: the *Märchen* were the detritus of pre-Christian Germanic mythology. War between the gods Odinn and giants Ymir is cognate to the war between the Olympians and the Titans that is, between Zeus and the beings of the previous generation led by Kronos.

In the Prose Edda, Sturluson gives a complete description of creation which finds a parallel in the cosmogonic hymn of the Ṛgveda.

Divine		*Planetary*	
Tuesday	Tyr	Saturday	Saturn
Wednesday	Odin	Sunday	Sun
Thursday	Thor	Monday	Moon
Friday	Frigg		

The connection between the Roman and the Germanic traditions is *interpretatio Romana*. Latin authors were accustomed to refer to Germanic divinities by equating them to their own gods.

Tuesday: OE. Tiw, ancient Germanic deity = Mars. Dies Martis.

Wednesday: the day of the god Woden, the highest god of the Germanic pantheon. Mercurii dies.

Thursday, Gm. Donnerstag: the day of Thor/Thunder, equated with Jupiter. Dies Jovis. Mother of Thorr is Fjorgyn 'goddess of the furrow.' Her name is derived from IE *perkw associated with thunder, cragged mountains and the oak tree. Lith *Perkūnas* 'thunder', Gothic *fairguni* 'mountain', OE *furh* 'fir'.

Friday: the day of the goddess Frig, the wife of Odin. Dies Veneris = day of the planet Venus.

Interpretationes Germanicae: turned Roman gods into Germanic deities.

The four week days reflect an ancient counting by fours.

Numbers upto 4 are inflected like adjectives.

Skt. *aṣṭau*, Goth. *athau*.

Skt. *nava*, Lat. *novem* 'nine': the number 9 as the beginning of a new octad.

Counting by twelves (4×3)

Family founded on marriage: Father, mother, son, daughter

Economy: cattle remained the fundamental measure of wealth: *paśu*, Lat. *pecūnia*, OHG *fihu*, MHG *vihe*, NHG *vieh*, NE *fees*.

Food: *mead*, OHG *metu*, MHG *met(e)*, NHG *met*. The oldest IE intoxicating drink, made from honey, and remained a common drink among the Celtic, Germanic, and Balto-Slavic peoples, but not among the Greeks and Romans. It made a poet more eloquent, a warrior more powerful and a king more just. NPers *mai* 'wine' is also from *madhu*.

Conquests. Technological progress lead to victories: horse, chariot, fire, wagon, cart, hub, yoke. In the tablets found at Knossos, the words denoting the main parts of a chariot are IE: bridle, wheel, axle, yoke, reins, horse's head-band.

ṚV. *dasyave vṛka* 'wolf to the enemy': Wolfram, Wolfhart, Wolfgang.

Gothic *wipōn/vyath*.

Skt. *rājā*, Ir. *ríg*, Lat. *rex*, Fr. *roi*, etc.

Gk. *anax*, *basileus*, Gothic *kunings*, Rus. *korol* have no affinity.

Gk. *basileus* of pre-Greek origin.

Horse for drawing war chariots and for riding came to Western Asia and Egypt through the IE (Kikkuli). Philipp 'lover of horses'.

Raiding of livestock from neighbouring peoples facilitated by weaponry, built on a single metal.

Slaying of enemies established by myth as rightful as well as a sacred act.

Georges Dumézil: common patterns of organization in Indian, Iranian, Celtic, and in Plato: three classes. Every IE religious and social system was structured according to three primary functions: sovereignty, war and fertility.

1935: Dumézil: *flamen→brāhmaṇa*

flamen Dialis—chief priest of Jupiter

flamen Martialis—presided over the cult of the war god Mars.

flamen Quirinalis—served Quirinus, the incarnation of the mass of Roman society.

Three-fold hierarchy was Pan-IE.

La méthode sociologique: three functions of social organization:

first function: cosmic and juridical sovereignty

second function: exercise of military prowess

third function: provision of food, health, wealth and welfare to the masses.

Deep structure of the human psyche. Humans are 'terrestrial' beings (Lat. *homo* 'man', *humus* 'soil').

Parallel phenomena, correspondences, reflexes. Celestial beings characterized by light (root *div*): Skt. *devaḥ*, Lat. *deus*, Lith. *dievas*, Gk. *dios* 'celestial', *theos* 'god'

Verbal rituals of vow, oath and treaty. Spoken word as a live vehicle.

Gk., Germanic, Indic, Iranian: temporal scheme involving four world ages: Plato's Politicus, Pahlavi Rivāyat.

'Structure of Scientific Revolutions' (1970) by Thomas S. Kuhn:
(i) groping for an overarching model,
(ii) grand paradigm emerges and generates new discoveries and/or interpretations.

HITTITE (ANATOLIAN)

The oldest dated IE language which goes back to at least 1900 BC. Texts range from the 17th century BC and latest from the 13th.

Mitanni kingdom of North Mesopotamia (1500–1300 BC) has Sanskrit names of kings: Sutarana, Praśāstā, Ṛtadhāma, Ṛtasmara, Mativāja, etc. (Burrow 27ff).

Private documents written in Assyrian preserve names of local notables: Vīryasura, Kṣemasura, Sātavāja (who has won prizes).

Mitanni influence in Syria and Palestine: Svardata, Satvara, Ṛtamanya, Vīryavāja, Subandhu.

The Hittite kingdom had close relations with the Mitanni kingdom. Treaty between the Hittite king and the Mitanni king Mativaja (c.1350 BC) invokes four Vedic deities: Indra, Mitra, Nāsatya and Varuṇa.

Introduction of the horse to the Near East: 2nd millenim BC. Amog the archives of the Hittite capital there exists a treatise on the care and training of horses. This is written in the Hittite language, but the author who had charge of the royal horses was a Mitanni called Kikkuli. Furthermore some of the technical terms used in the work are Sanskrit words. These are *aika vartanna*, *tera v°*, *panza v°*, *satta v°*, and *navartanna* (hapl. for *nava-v°*) = Sanskrit *eka-vartana* 'one turn (of the course)', etc.

Aryan traces in the documents of the Kassite dynasty of Babylon (c.1750–1150 BC): Sun god *Šuriaš*, *Maruttaš*. A king of the dynasty has the name *Abhiratha* (Burrow 28).

GREEK

Spoken since at least 1600 BC and in all probability since the end of the 3rd millennium.
Minoan Linear B tablets date as far back as 1400 BC.
Hittite and Egyptian records of the 14th and 13th centuries BC mention the Greeks.
Earlier IE language in Greece is Pelasgian.
Proper names: Theodore, Deodotos, Alexander
Affixes: *di-dō-mi/dadāmi*, *matēr/mātar*
Gods: Zeus
Family: *des-potēs*/dam-pati, democracy/-kratu, Gk. *kouros* 'boy', *koure* 'girl'

LATIN

Lat. *est*, Skt. *asti*, Gk. *esti*; Lat. *ensis*, Skt. *asi*.
Lat. *flamen*, Skt. *brāhmaṇa*; Lat. *potis*, Skt. *pati*, Gk. *posis*.
Lat. *frater*, Skt. *bhrātar*.

The first Latin poet was a Greek: Livius Andronicus (literary activity 240–07 BC). Under the guidance of Gk. tutors Latin literature began to grow. Blossmed during the Roman empire.

Jupiter from *dyauṣ pitā*.

Lat. ablative form: *iove/dyavi*.

CELTIC

Ārya has lost its equivalents in all IE languages, except Avesta and Old Irish. Old Irish form *aire* "chief, noble", *Eire* "Ireland".

Irish *Eremon* (Skt. *Aryaman*) is the king of the last invasionary contingent of the mythological cycle (Jaan Puhvel).

Skt. Sindhu, Ir. *Sinnae*, Ir. *gert* 'milk', Skt. *ghṛta*; Ir. *nemed* 'privilege' is cognate to Skt. *namas*; Ir. *brāthir/bhrātṛ*; Ir. *mathir/mātṛ*; Ir. *dan* "gift", Welsh *dawn*; Old Ir. *roth* "wheel", Lat. *rota*; Skt. *ratha*.

Celtic languages are rich in archaic elements, which find precise correspondence in Indic. Old Irish *Boand* 'name of both a river and its goddess': ṚV. *govindu* 'who obtains cows'. Boand is the goddess who obtains cows for her devotees. Socio-cultural interest of the etymology.

In the Vedas cows are the measure of value and gold became standard only later. In Ireland cows remained the measure as long as the old order lasted. Go-matī, Go-dāvarī: names of rivers. So also in Ireland. Bo is the name of the Boyle River, Bo Nemid (sacred cow) is the name of a river in Ulster.

Conception of ' poet' (kavi) comparable to that of the Vedic 'seer' (ṛṣi)

phala-śruti at the end of Irish ballads.

curse (śāpa) in Irish.

1837 Adolphe Pictet, De 1'affinité des langues celtiques avec 1e Sanskrit.

Keltoi appear in Herodotos (5th century BC) who mentions them twice.

Druids consider it improper to commit their studies to writing (Julius Caesar).

Celtic raiders plundered Rome in 390 BC. About 300 BC the power of the Celts was at its height. Romans destroyed the Celts, both politically and culturally.

Only Ireland remained untouched by Roman influence and could preserve the Celtic heritage.

Celtic gods: Vedic *Aryaman*, Gaulish name *Ariomanus*; Bṛhatī, Ir. Brigit

Irish *imramha* or tales of voyaging relate stories of pagan heroes adventuring in quest of lands beyond the sunset (EB.5.152)

Coronation rituals of Ireland similar to those of India (Daniel Dubuisson).

SLAVIC

Slavic is the only satəm group of IE languages in Europe: *slovo* "word".

The oldest recorded Slavic designation of the Slavs is Sloveni.

Slavs of Novgorod "new town".

The Volga, Don area and Moscow were Finnish.

Old Bulg. *buditi/ bodhayati*, Sl. *dĭnĭ* “day”/*dina*, Sl. *rŭdrŭ* “red”/*rudhira*, Sl. *griva* “mane”/*grīvā*, Sl. *zĭvŭ* “living”/*jīva*, Sl. *zima* “winter”/*hima*, Sl. *děverĭ* “brother-in-law”/*devara*

LITHUANIAN

Perkunas: pre-Christian god of the Balts is Parjanya of the Ṛgveda:

heard in the rattle of stones
seen in the thunderbolt and the fire of an oak
felt in the touch of a blade of a stone axe.
Compare *aśman*

Perun a very old place name in Poland, Serbia, Romania, Croatia, Macedonia, Bulgaria.

Dievas dave dantis, Dievas duos ir duonos
Devaḥ adadāt dantāḥ, Devaḥ dāsyati – dhānāḥ

INDO-EUROPEAN

1. IE was an inheritance from the Hellenic legacy. Exciting discovery of the close relationship of Sanskrit to European languages. It was exciting because it was Europocentric. Today IE concentrates on European languages to the exclusion of Sanskrit and Iranian, e.g. Paul Friedrich, *PIE Trees*, 1970.
2. European supremacy had to be maintained, even if the facts of linguistics were in conflict with imperialist designs. How could a colony under the imperial might of Great Britain be the original homeland of the IE.
3. A common home was sought in a neutral territory. This home varied with the nationality of the scholar. IndoEuropeans were originally from a limited area.
   Procees of diffusion occurred through migration that covered 3000 years.
   Italy and Greece were colonized by IE.
   The movement of Germanic tribes brought about the downfall of the Roman empire.
   Vast areas were covered in a short span of less than a century.
   Skilful horsemanship enabled control of large areas, as in the conquests of Alexander, Roman conquest of Europe, conquests of Islam, and Mongolian conquests.
4. Since 1956 efforts have been to replace ‘IE culture’ by ‘Kurgan culture’.
5. Etymological dimensions: explanation of words in terms of IE roots/elements leads us to Sanskrit roots and the fact that Sanskrit is the oldest original IE language.
6. Technological progress led to new conquests: horse, chariot, fire.
7. Temporal dynamics of political ascendancy.
8. Interiorization by linguistic substitution/Ersatz. Arabic replaces Coptic in Egypt and Hausa languages in North Africa, Slavonic replaces Thracian and Prabulgar languages, and Turkish replaces Greek in Anatolia.

9. Presence of pre-IE words in IE languages.
10. Direction of the movement was East to West.

KURGAN HYPOTHESIS

Romanian born Marija Gimbutas utilised Soviet archaeological excavations
The Kurgans centred north of the Black Sea in Southern Russia and thence
  Eastwards it spread into Central Asia
  Westwards into Europe
  Southwards into Near East
Russian word *kurgan* "barrow, tumulus, round burial mound"
Kurgan I (early period): 5000 BC
  Horses used: proved by carbon dating 4400 BC
  Wooden vehicles with solid wheels
  Parts of Ukraine taken. Balkans reached.
Kurgan II, III (middle period). Continuous waves of expansion
Kurgan II (4000–3500). Spread as far as Yugoslavia and Hungary
Kurgan III (3500–3000)
  Macedonia, Southern Poland, Czech, Slovakia, Northern Europe
  Crossed into Anatolia and Northern Iran
Kurgan IV (3000–2000) (late period): 3rd millennium
  Consolidation of a uniform IE culture.
  Scandinavia, Aegean Area settled.
  Mesopotamia ruled by Kurgan kings by 2500 BC
  Palestine reached.
  Peoples of the Sea who threatened Egypt around 2200 BC were IE.
  2300–2200 Proto-Hellens headed for Balkans
  2500–2000 Central European settlements consolidated
    Western Europe penetrated: Britain, Italy, Spain, Mediterranean lands.

33. PAX CULTURA OF NIKOLAI ROERICH

To define the "white mystic" Nikolai Roerich we may cite the 14th century Buddhist monk Yoshida Kenko whose *The Harvest of Leisure* begins: "My ink-dish lies before me. My heart is like a mirror—all the world is reflected in it....I think of strangely mingled things." The head and heart of Roerich was absorbed in the countless unknowns of time and traditions, where his intense and multiple identity was his inner weather. Like the dialectic of Hegel, he integrated the Christian thesis and the Buddhist anti-thesis into the synthesis of cultural interflow in a universal manifestation of beauty. Roerich sought to mine the buried veins of continuity and connection of his Viking origins, Slavic flowering, Mongolian blood, Buddhist eutopia of Shambhala, in a preverbal experience for which there is no language beyond metaphor. As a fine artist that Roerich was, he had a fine mind, meditating on the vastness of human life and nature, whence came his vision of the Pax Cultura whereby human endeavour of all ages would be preserved for generations so that the Lotus would never be in a Sea of Fire.

The very name Nikolai symbolizes Saint Nicholas of the 4/5th century who has been most popular in both Eastern and Western churches. Devotion to him extended to all parts of the world. He was the chosen patron saint of Russia and his miracles were a favourite subject for medieval artists and liturgical plays. He was transformed into Father Christmas, or Santa Claus, or Father Frost, and his feast day became 25th December, the birthday of Mithra or Sun God of the pagan tradition. The legendary Saint Nicholas reincarnated as Nikolai Roerich to shine into the realm of spirituality, beauty, and nature, to open our eyes to a true human culture, to reveal the interconnection between the world's cultures, and to ensure the existence of masterpieces of art and architecture by an international pact. As a young man, he travelled across Northern Russia to paint crumbling buildings and appealed to the Russian Government to preserve these priceless links to the past. Cultural preservation was to inspire generations over the centuries to care the gradual evolution of the creative genius of humanity.

Roerich's paintings of Russian prehistoric life and the wanderings of Vikings earned him a unique place among the Russian painters of the early 20th century. Rurik (Rorik) who died in AD 879 was a leader of the Scandinavian Vikings, the founder of the Russian dynasty of Ryurikovichi. The *Primary Chronicle of Russia* compiled in the 12th century relates that the people of Novgorod were tired of strife and in 862 invited the Vikings to establish a just government. In response, Prince Rurik came with a large retinue, and became the ruler of the regime of Novgorod. Nikolai Roerich claimed descent from Rurik who forged Slav unity. He named his sons after Rurik's son Igor and grandson Svyatoslav. He searched archaeological sites, folklore and myths as the beginnings of Russia. They were the subjects of his first paintings. His deep nationalistic roots later on strengthened the Tibetans, Mongols and Indians to value their traditions. The memory of classical expressions are an awareness of "continued creativity." They are a seamless fabric between meta-native consciousness and the objective world of the present tense: both winds were to meet and rise to heaven. The flow of reality is the richness of experience. The wanderings of the Vikings were so to say a martial hierophany to Roerich who spent years travelling across Mongolia and Tibet in an intense devotion to culture.

Art of the Orient influenced his decorative and monumental style. On his maternal side traces of Mongolian ancestry were "that foundation of heredity which in art, as in everything else, is so vitally essential." Along with this racial affinity with the Orient, Roerich had an intellectual and aesthetic unison with India through his beliefs which he shared with the old Rishis of this land (Exhibition of the paintings of Prof. N. Roerich and S. Roerich, held under the auspices of the Art Department of the University of the Punjab, 16–28 Dec 1940). At this exhibition I was only 13 years when I stood face to face with Roerich, his impressive countenance was like that of a living Rishi, a torch-bearer of beauty and enlightenment. It was a freezing cold morning at 9.00 a.m. and a large number of British officials had come for the inauguration in their shimmering uniforms of imperial splendour. My father Prof. RaghuVira was thrilled by the amazing consonance of the colors of the high peaks of the Himalayas on the canvases. All around were the high officials of the high officials of the police, army and civil services representing the might of the British Empire. Father said to Roerich: "I will pay homage to your dream of form and color, to your adoration of the Himalayas, in the words of Kālidāsa: he recited aloud *asty uttarasyāṁ diśi devatātmā himālayo nāma nagādhirājaḥ*." Roerich folded his hands in reverence, and the British bureaucracy stood stunned that an Indian freedom fighter dared raise his voice in a predominantly European audience. The paintings were emitting shining light and harmonious vibrations, and in the words of Roerich "in the name of beauty and knowledge, the wall between the West and the East has vanished." To Indians Roerich appeared a Sage, a Rishi in whom the trinity of time lived and enlivened creativity: the past as inspiration, the present as action, and the future as dream.

Speaking at an exhibition of Roerich's paintings organized at New Delhi in December 1947 on his passing away, Pandit Jawaharlal Nehru paid a feeling tribute to his genius: "When I think of Nicholas Roerich, I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous—thousands of paintings and each one of them a great work of art. When you look at these paintings, so many of the Himalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plains and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage, so much not merely of the India of the past, but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases."

Similar sentiments were expressed by Prime Minister Smt. Indira Gandhi in 1974 on his centenary celebrations: "My father and I were privileged to know Nicholas Roerich. He was one of the most impressive people I have met. He was a combination of modern savant and ancient Rishi. He lived in the Himalaya for years and seems to have captured the spirit of the mountains, portraying their ever changing moods and colors. Nicholas Roerich's work has inspired many new trends among our own painters. The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home."

The devastations of World War I in 1918, and the Russian Revolution when sacred structures became debris and dust, priceless treasures of art were destroyed, desecration of culture was the ideology, and intellectuals became enemies of the people: all this inspired Roerich to seek an international protocol to protect and conserve cultural treasures of mankind so that the eternal values of our psychosphere are not bartered away for moments of expediency.

Roerich was deeply involved in the promised land of Shambhala where goodness and virtue would triumph. In 1926 he said: "when the image of Shambhala ... will reach Urga, then will flash the first light of the New Era truth." Shambhala is a recurrent theme in his writings. This intellectual stand added to the urgency of his Pax Cultura. In 1929 he published the complete text of the Pact to ensure the protection of monuments, museums, institutions and their personnel during war. He designed the distinctive "Banner of Peace" to be placed on objects to be protected. In 1931 he envisioned a new goddess devoted to the Pact, and called her Madonna Oriflamma. Oriflamma is the ancient battle standard of the kings of France, the banner of St. Denis. *Ori* is Latin *aurum* 'gold' and *flamma* 'flame'. St. Denis was the first bishop of Paris and the patron saint of France. He had come to France during the reign of Roman Emperor Decius (AD 201–51). The goddess is reminiscent of the *agniyoga* of Roerich. Her counterpart in Buddhism is *Mārīcī* 'Lady of Sunrise Splendour' who travels before the sun and moon, is inescapable, unerring, unassailable by weapons. She is radiant and golden. She is a powerful protectress: simply calling her to mind elicits her protective powers. What an evocative Madonna was envisioned by Roerich in a spontaneous configuration.

In 1930 a draft of the Pact was presented to an international committee for consideration. It was supported by Romain Rolland, Bernard Shaw, Albert Einstein, H.G. Wells and many other leading literary giants, scientists and Nobel Laureates. The Pax Cultura for the protection of artistic and scientific institutions and historic monuments was signed on 15th April 1935 by the President of the USA Franklin D. Roosevelt in the White House and by 21 other republics of the Pan-American Union.

The period from 1929 to 1935 was the pinnacle of fame for Roerich as a painter, poet, explorer, archaeologist and philosopher. The 29 storey building of the Roerich Museum opened in October 1929. The Roerichs lost control of the Museum in 1936 when VicePresident Henry Wallace turned against them. The Tibetan library, paintings, and despoiled chapel were all lost for ever in the USA itself, ironically after the Pax Cultura had been signed by the President of the USA only an year ago. The close relationship of Henry Wallace and Roosevelt had been responsible for concluding the Pax Cultura.

Henry Wallace and Roerich became intimate in their shared interest in mystical symbolism. Roerich encouraged the proclivities of Wallace towards mysticism. It led to a change in the design of the one-dollar bill in 1935 and is used down to this day. The reverse of the bill is replete with the symbolism of the Second Coming of Christ visualized in the iconography of a Buddhist caitya or stupa. The following table explains the symbolism of the Grand Seal with the USA as the new Rome of a future human order based on Christian concepts.

Esoteric significance of The Great Seal of
the United States on a one-dollar bill

symbol	**represents**
1. unfinished pyramid	idea of strength and duration on which the future will build
2. thirteen layers of stone	thirteen colonies
3. eye	(i) signal interpositions of Providence in favour of the American cause (ii) all-seeing eye of God, guarding and protecting the uncompleted pyramid
4. triangle	Holy Trinity. It also means perfection
5. sun's rays around the triangle and eye	represent the Creator and the Supreme Builder of the uncompleted pyramid
6. motto from Virgil	*annuit coeptis* means "He has favoured our undertakings"
7. eye + Virgil + other symbols	divine favour and protection for the American experiment
8. *novus ordo seclorum* means "a new order of ages"	a new era for mankind
9. M.DCC.LXXVI = 1776 at the base of the pyramid	birth of the United States is the birth of a new era for mankind, an era proceeding under the observation of God. There is an underlying suggestion of the Second Coming of Christ

The esoteric significance of the Great Seal on a one-dollar bill celebrates a glorious future that has been conditioned by a caitya in Buddhist iconography. The word *caitya* is related to *citta* or mind. The structure of a caitya is essentially a configuration of philosophy and visualization. Its base represents four types of consciousness, respectively of the body, sensations, mind and Dharma. The caitya has been shown as an unfinished pyramid (1), or an ever-creative pyramid that will always be in formation and hence uncompleted. The thirteen layers of stone (2) are the thirteen colonies of 18th century USA and they are a reflex of the thirteen *chattras* of a caitya which are cakras of the heart symbolizing thirteen planes of mystical power. They are the thirteen stages (*bhūmi*) of perfection. The parasol is the emblem of royalty and relates to the Buddha as the Universal Monarch or Cakravartin. The hiatus above them is the umbrella of the caitya or the grand compassion of the Buddha and of the Bodhisattvas. The eye (3) represents the principle of virtues inherent in the five visions of the Buddha. The eyes are the gate of wisdom, leading to inner enlightenment. The most vivid element of the finiale in a Nepalese stupa is the pair of eyes that gaze out from each side of the *harmikā*. The eyes can be seen in the Svayambhunātha, the most ancient and most venerated caitya in Nepal, founded around AD 400. The triangle (4) represents the Fire of Knowledge and it is known as the Universal Knowledge Seal or *jñāna-mudrā*. It represents consciousness that must burn ignorance, dispel the darkness of error and lead us to the cognition we are seeking. The rays of the Sun surrounding the triangle and eye (5) are the Illumination. Roerich wanted to rejuvenate the ancient sap that had been exhausted by a flash of vigorous lighting (*Altai-Himalaya*, pp.194–95). This design on the one-dollar bill represents the criss-crossing of cultures that was strong in the perceptions of Roerich.

The complex interplay and conflict of religion, science, naturalism, imperialism, expansionism, and the interactions of Russian, Chinese, American, British, Indian interests were harmonized in the thought of Roerich and found its finest expression in his Pax Cultura. The new order of ages or *novus ordo seclorum* (8) is the birth of a new era for mankind, a concept met with as early as the Vedic text Śatapatha-brāhmaṇa: "this earth is established on truth, hence truth is this earth". The cosmic order of the Indic tradition, as benevolent and nurturing in maternal bounty, found expression in the Pax Cultura. The historic foundations of creative cultural settings and vital insights over vast spaces of the Earth were to be preserved and promoted as broader landscapes as against denominational dogmas and political ideologies. The spiritual, artistic, monumental and mental streams flowing over centuries of human existence were to be the foundation of devotional rapture, poetic eulogies, deepening wisdoms, revealing beauty, awakening compassion, and smiling life in an infinite and radiant future. The aim of the Pact was the enlightened spontaneity that transcends all antagonistic dualisms in the intensity and immensity of sharing.

From the dissolving appearances of the bygone is the coming phase of human culture robed in the dazzling majesty which Pax Cultura discerns as the yonder interdependence of the three times. Culture is not flat that runs from birth to death. Culture is round, a constant interdependent revolution, the great wheel of being (Kālacakra of Shambhala) where the bottomless pit of time and the stupendous abyss of space are in eternal evolution. Roerich is the bodhisattva who has given expression to the timeless continuity of human achievements in science and culture. In the words of the Avataṁsaka his Pact is: "the tree speaks various truths without end; its leaves supply delightful shade to every corner of the universe". The pact evokes a journeying, a transcendence of the dualism of the gone and of the yet to come. The infinite progeny of the past is the future recomposition in an incessantly changing whole. Our sacred duty is to transmit this legacy to minds and hearts of the future. The moving mind is the wind; the wind never dies.

The Promised Land of Shambhala where virtue would triumph became enshrined in the Roerich Pact for the preservation of the cultural heritages of mankind. It was invoked by Prof. Reischauer of the University of Harvard to save Kyoto from a nuclear holocaust in 1945. Thus the substantive and eternal values of Japan escaped desecration. The Roerich Pact is the dreamtime of global dimensions, a journey bound for an inexpressible destination, the dynamics of cultural space, the search for human essence. After all the destruction of the last century, Mother Russia seeks respect for her own roots, to gain true respect for those of others, and find in them a source of inspiration. The Roerich Pact is the dream space of shared cultures, in the complex interplay of several cross-cutting traditions.

34. BUDDHIST ECUMENISM

(foreword to S.R. Bhatt, *Buddhist Ecumenism*, 2016)

A volume that evokes our wonder in its sway and sweep of aspects covered and that too across the vast cosmopolis of Buddhism. It sanctifies our sense of humanity in the consciousness of the profound. To seek a life greater than our own, like a migrant bird we home down to earth as we advance together into unchartered frontiers. It renews to me the Noble Eight-fold Path in its intrinsic enlightenment spanning the many lands where monks have trod across centuries. In the words of the philosopher-poet of Kashmir, Abhinavagupta:

Though I had often seen the mountain,
I was filled with surprise as if it were for the first time.
That it becomes new at every moment
Is just the nature of the beautiful.
Kṣaṇe-kṣaṇe yan navatām upaiti tad eva rūpaṁ ramaṇīyatāyāḥ.

Ecumenism in the title of the book is in itself indicative of the universalism of the Buddha's 'Way of Values' to create greater wholes and to share the holism (not doctrine) of the mind with every human being, along with their diversities. The alterity of values were to own all humans of the world in theodiversity. The Greek word *oikouménē* means 'the inhabited world', its adjective means 'open to the whole world'. The Greek *oikos* is Sanskrit *okas* 'home' and *ménē* is the passive participle *-māna*, as in Sanskrit *jāyamāna*. It was a descriptive term used by the Greeks to describe the world they knew and later by the Romans to describe the Roman empire. In Sanskrit the participle *-māna* denotes a continuing process. Prof. S.R. Bhatt has chosen a scintillating term that enshrines the deeps of the IndoEuropean family of languages and echoes the psychosphere of Zeus of Homer and the *saṁ vo manāṁsi* of the Ṛgveda. So here is a chariot to roam the heavens, the mind, the thought of time and space of the Buddhakṣetras. To me personally, it is a guest of the beauty of life. When Lord Buddha left Vaiśālī for his last journey, he looked back and said "Oh, how beautiful is life" (Daisaku Ikeda, *The Living Buddhism*, 1976:135). How inspiring is this book!

The first chapter begins with the Buddhist doctrine of *anattā* as opposed to the *ātman* of Upaniṣads. Buddhist *anātman* is that no self exists as a permanent, eternal, independent within an individual existent. It was the disowning of the eternal (*śāśvata*) and the transcendent. Buddhism is homocentric and not theocentric: so no eternity. We are led to impermanence (*anityatā*) in the second chapter and its relationship to the scientific theory on substance, where other structures on reality will survive in the ever-validating pluralism. The third chapter by Dragonetti on the twofold reality of *saṁvṛti-satya* and *paramārtha-satya* and the nihilisation by *śūnyatā* have exercised the minds of thinkers for centuries. Śūnyatā is the "Creative Void". Prof. G.G. Joseph in his non-European roots of mathematics points out that śūnyatā may have given rise to the concept of the zero digit, and zero may be said to act as a tangible reference to the intangible or the non-dual realm. The quantum theory indicates that sub-atomic phenomena arise and decay within a vacuum presumed to be empty. Various papers on śūnyatā are crucial in providing linguistic and philosophical models for physics and related disciplines, as zero-based philosophical models are missing in the West.

Men have been drawn by the deep, oneiric, unfathomable silence of meditation where time falls into the timeless. The caves of the human psyche are the wombs of transcendence: *dharmasya tattvaṁ nihitaṁ guhāyām*. Wayman's mindfulness and meditation (p.69) is followed by Prof. Bhatt's message of universal compassion, the dire need of our violent times when altruism is a casualty. Kim elucidates Buddhist *karuṇā* 'compassion' as reconciliation to save us from the brink of atomic suicide. Prof. Bhatt points out the ecological significance of the dhammacakka-ppavattana-sutta, and Mantatoo speaks of ecological ethics as a *sine qua non* for global survival. Several chapters of this volume have an immediate relevance to global problems as providing philosophical, ethical and meditational moorings to the emergence of new modes of thinking leading to new social, political and technological intuitions and their implementation.

The second half of the book reflects on the journey of Buddhism beyond the bounds of India. Emperor Aśoka commenced this tread of Dharma by sending his son and daughter to Srilanka, another son to Khotan with ministers to found a kingdom and his missionaries to the West, Africa and other continents. Asian nations sought their identity, their scripts, literature, palaces, sanctums, political institutions, in fact all their panoply of culture and material civilisation in the noble path of Buddhism. Buddhism became the way of the wonders of life and the rapture of faith. Chapters 15 onwards narrate the efflorescence of Buddhism in the multiple Asian lands as their civilisational development and spiritual sublimation. Sioris discusses Western views of tolerance and syncretism in Buddhism and cites Prof. Hajime Nakamura "heretics are nothing but an offshoot manifestation of the ultimate truth". Venerable Nandapaññо dwells on the Thai practice of charity (*dāna*) as merit. Prince Diskul surveys Buddhist art in Thailand, which has illumined monasteries and palaces. Jiyu traces the fortunes of Budddhism from the period when the Chinese were forbidden to be Buddhist by law to its total integration in Chinese social and economic life, art and thought. Yu Xintian (p.201) elaborates cultural values of Buddhism in modern China, which believes that culture is power. Yu concludes: Buddhism "shall be the focus of the whole society in the future". We come to Japan with Chaudhuri who writes about Japanese perceptions of India from the earliest period of Prince Shotoku (574–622). Thence to Buddhism and national culture in Korea by Rhi Ki-Yong, who points out that the name Seoul comes from Śrāvastī, and the Hwarang nobles of the Maitreya denomination played a unique role to unite the kingdoms of Korea into a State. Thich Minh Châu traces the history of Vietnamese Buddhism, followed by Nguyen Xuan Vinh's detailed history of the introduction of Buddhism. Four long chapters on Vietnamese Buddhism are the crowning glory of this volume. History of Vietnamese Buddhism has been dealt with *in extenso* in English for the first time.

The final chapter is a bird's-eyeview of Buddhism in the literatures of Indian languages. It ends with G.C. Nayak's observations on Wayman's appraisal of "not this, not this" and Upaniṣadic *neti neti* and *śūnyatā*, which are the continuity of Indic thought.

Prof. S.R. Bhatt has done a yoeman's job to resurrect the learned papers that have lain in disdain for thirty years ever since they were presented to an international conference on "Buddhism and National Cultures" organised by the Indian Council for Cultural Relations of the Ministry of External Affairs under the enlightened vision of Prime Minister Smt. Indira Gandhi, as a sequel to the Asian Relations Conference. All the distinguished scholars, some no more alive, had the depth of Dharma and the profundity of learning both traditional and modern. Prof. Bhatt deserves the gratitude of enlightened minds to rescue these discourses from the darkness of amnesia. The learned presentations open our minds to new perceptions, to new "eyes of life" when humans shall speak a spiritual language, science and technology will be its dialects. Prof. Bhatt you bloom the lotus in the calyx of the heart.

27 Aug 2015

35. FROM THE SHORELINES OF HISTORY

(foreword to Lt. Col. Forrest, *A Picturesque Tour along the Rivers Ganges and Jumna in India*, 2015)

A work that reminds of the caravan of wanderings through history's paths, and how the sun of human development over two centuries has driven away the gloom of life, eventually opening up resplendence. This memoir chronicles a sparse population, structures shattered by time, and roving officials of the British Crown trying to comprehend the mysteries of the vast land of India with its divine dignity conversing with ruins of imposing architectural buildings. Lt. Col. Forrest made coloured drawings of ancient monuments on the spot to see the beauty of their inner form beyond what is seen by the bodily eye. These twenty-four coloured views are reproduced in the depth of 19th century etchings and give us a glimpse of India as it once was in the mists of time. The author wanted to excite the interest of the British people in the "manners of that wonderful empire" from "its gradual rise to a splendour rarely attained by nations, and thence to its sad and disastrous decline and downfall". The brief survey of the history of India is an inspiration as well as a challenge to introspect and to carve out a glorious destiny. Some facts given by Forrest have become obsolete, but the work as a whole summons to a journey into creativity and to selfhood. The ancient shores have to scintillate in modern waves.

The splendid plates of Hindu temples and villages on the holy banks of Ganga, Murshidabad the capital of mediaeval Bengal, or mountains of Rajmahal where they descend to the Ganga, or the Fall of Pearls in the Rajmahal hills, are all part of Forrest's "tour of Ganga and Yamuna". Ganga is mentioned in the Rigveda, but she assumes great sanctity in the Purāṇas. She is the daughter of Himavat and Menā and the mother of the Eight Vasus who are personifications of natural phenomena and the elements: *Pratyūṣa* "light", *Prabhāsa* "dawn", *Dhruva* "Pole Star", *Soma* "Moon", *Anila* "wind", *Anala* "fire", *Dhava* "earth" and *Āpaḥ* "water". The water of the Ganga is elixir and a bath in it purifies one of sins. The Ganga-Yamuna confluence in the Sangam at Prayagaraja is where the relics of every Hindu find their final rest. The account of Forrest subsumes that the control of this basin of the two rivers with its large population enabled the British to contend against the French and raise the Empire. The symbol Ganga-Yamuna appears as an architectural motif in early Gupta temples at Bhumara (4th century AD) and on their coins. Both rivers were enshrined as goddesses by the Rāṣṭrakūṭas, Eastern Chalukyas, Gajapatis of Orissa, in Vijayanagara and Andhra Pradesh. Lt. Col. Forrest has gathered pearls from the shorelines of history in his evocative etchings where we hear a song that transcends the forgotten. In the etchings we refresh the mindscape, the silence of the landscape, to resume our interrupted journey, enlivened by new echos vibrating with life, lightening the shadows and silences, in interaction between technological progress and socio-cultural inheritance.

This book is an engrossing account of the mediaeval period of Indian history and gives a racy idea of the storm of attacks, plunders, dreadful massacres, internecine conflicts of the princes to grab power, the magnificent regalia of the Lucknow monarchs, the amazing distances, the daring and active spirit of the English that inspired its merchants to establish direct trade with India leading to the British Raj: an evocative and spell-binding account of the Islamic and East India Company periods. Lt. Col. Forrest recounts his picturesque tour in equally striking words and we become his fellow travellers from Calcutta to Agra where he is entranced by the Taj Mahal "this wonder of the world". He left Calcutta on 2 December 1807, and drew his first art work of a Hindu temple below Barrackpore on the expansive bosom of the Ganga. Passed a night on the celebrated battlefield of Plassy where Lord Clive totally defeated the Nawab of Murshidabad. About to enter Bihar, he recalls this wonderfully fertile tract as Prasii (Prācī in Sanskrit) and Gangaridae of the Greek historians. He is impressed by "the grandeur of the appearance which the city of Benares exhibits as seen from the river in its solemn sanctity". He is on his way to Allahabad, ranked equally with Benares, where mingle the mighty bulk of waters of the great rivers of Ganga and Yamuna and the subterranean Sarasvati. He is in Kannauj whose ancient opulence and splendour has passed away like the traces of a dream. Thence to Kanpur the headquarters of the Field-Command in Bengal. At the Surseya bathing ghat on the Ganga River he is bewitched by the dripping garments of the ladies emerging from a sacred bath: "India's daughters, rising thus like Naiads of the flood from the bosom of their adored river, their finely woven simple garb, ... clinging closely to their figure, exhibit a symmetry of form which might fairly vie with the Medicean". At Agra, he looks with wonder "the stupendous and noble fortress" of Akbar, and reminds us that it is mentioned by Ptolemy as *Agara*. He speaks of Akbar's dazzling scenes of martial glory and the magnificence of his palaces. Akbar wanted to change the name of Agra to Akbarabad but that was not to be. The tour of Forrest closes "with the description of this wonder of the world", the Taj. This book is a "must read" to feel the silent footsteps of the British might taking over and their wonderment at the historic splendour of our centuries. Little did they know that the darkness of foreign rule will one day see Light and they would have led us to a world of new concepts of power and polity. In the years to come this creative leap will whisper in our deeds: "I am a drop of nectar with tomorrows inside."

36. MANUSCRIPTS AND THE RENAISSANCE

(preface to *A Descriptive Catalogue of Sanskrit Manuscripts* in the Private Library of H.H. Shri Rajarajeshwar Maharajadhiraj Maharaja Shri Harisinghji Bahadur, 2011)

Manuscripts, xylographs, codices on vellum, and their kin are glimpses of eternity in the ecstasy of ever-renewing discovery. Dripping with the smiles of time, they are the instinctive depths in the imagery of the roots of knowledge. They are the spell of thousands of years of the quest of meaning in the arts and sciences to replenish life in the euphoria of living and light. They are the pilgrimage of humanity to the epic of ideas leading to higher and higher progress, or in the words of a Chinese poet: "where the door opens on white water".

The memory of manuscripts can be seen in the English word *book* that is from *beech* whose bark was used for writing. German has preserved this relationship to the present: a book is *Buch*, and the beech is *Buche*. What a dream to descend into the distant corridors of etymology of words. When we speak of a library, we are reminded of the Latin word for book *liber*, which again means "bark". The common term in use among the Greeks for a book was *biblos*, meaning "a roll". This gives the word Bible. The largest and the most perfect extant Greek codex is in the British Museum (Add. MS.33,270). It is from the 3rd century AD. Sanskrit manuscripts are earlier and date from the 1st century BC. They were exhumed in Afghanistan by the Talibans and sold in Sweden, USA and Japan.

The word "manuscriptology" is new to the *Oxford Dictionary of the English Language*. It was proposed by my father Prof. RaghuVira in the early 1930s as a distinctive branch of specialization, besides the transmission of texts across centuries as worked out in a *stemma codicum*. While preparing a critical edition of the Virāṭaparva, he realized that manuscripts have a life *sui generis* which is crucial to the evaluation of recensions.

The Buddhist patriarchs of Nav Bahar, known as Barmak in Arabic or *Paramaka* in Sanskrit, were keenly interested in Greek and Sanskrit philosophy, mathematics, medicine, astronomy and other sciences. They became ministers to the Abbasid Caliphs. They advised them on the site of the new capital of Baghdad. They introduced scientific learning from Sanskrit and Greek sources by translations into Arabic. Jafar Barmak encouraged translations from Greek. At his suggestion Harun ar-Rashid sent missions to obtain manuscripts from all over the Roman *Kulturkreis*. Greek sciences translated into Arabic were transmitted to Spain under Arab domination.

In 750 the Abbasids overthrew the Umayyad dynasty in Damascus. The accession of the Abbasids was signalized by a ruthless extermination of every member of the defeated house. Abd-al-Rahman, a youth of twenty, of exceptional nerve and ability, escaped, and finally reached south of Spain, organized the Muslim state of Spain and his capital Cordova became the jewel of the world. The University of Cordova rose to a place of preeminence among educational institutions of Europe. Manuscripts were collected from Alexandria, Damascus and Baghdad. They numbered four lakh and their titles filled a catalogue of 44 volumes. Hellenic learning in Arabic re-entered Western thought at many points. The curriculum of the Arab universities of Cordova and Granada comprised theology, philosophy, jurisprudence, medicine, chemistry, astronomy, mathematics and so on. The art of paper making was established in Italy about 1270.

European scholars took no time to realize that Arabic learning was based on Greek texts. Ancient Greek science and philosophy were recovered, supplemented and transmitted to make possible the renaissance of Europe. Manuscripts marked the historic beginning of European science and technology in the 15th century, and ever since they have commanded the respect and study of the Western academia. The transition from the Middle Ages to Modernity had begun. The Revival of Learning from Greek and Latin literature, was a rebirth, a Renaissance, a return to the Indo-European conceptual universe of *punarjanma*, a continuing quest of life. In AD 529 the Byzantine Emperor Justinian I had expelled pagan teachers, and closed Plato's Academy. Classical Greek and Latin texts had been disowned since then as being pagan, but now they thrilled Europe with new discoveries. They were the enthusiasm, the vitalizing faith, which made the work of scholarship in the 15th century so highly strung and ardent. The men who followed it knew that they were restoring humanity to its birthright after the expatriation of ten centuries.

The intensive search for Greek and Latin manuscripts became crucial to the rise of natural sciences in the West. Manuscripts became the mother of Modernity. The "Nature" by Anaximander (ca. 610–545 BC) on the evolutionary theory of the development of animals and men; Theodorus' invention of line, rule, lathe and lever; Euclid's theory of numbers, solid geometry and optics; Aristotle's marine biology, and constitution of 158 city kingdoms of the Greek world; the library classification of books by Zenodotus (ca. 325 BC), trigonometry invented by Hipparchus (ca. 190–126 BC), town-planning by Hippodamus (ca. 5 BC), strategic theories of Tacitus (ca. 4 BC) including the "enemy within"; Autolycus on the "moving sphere" (ca. 4 BC), and hundreds of others became inspiring panoramas of science, in fact, the foundations of Today.

The discovery of a fragment of Kālidāsa's *Śākuntalaṁ* in the Kuo-ch'ing Monastery on the Tien-t'ai Mountains has changed the entire history of Chinese theatre. Prof. Yang Yin-shan has written about the direct influence of Indian dramaturgy upon the Chinese theatre. This fragment is the oldest known manuscript of Kālidāsa.

The Chinese Emperors sent a military expedition to Champa against its king Śambhuvarman to bring 1350 Sanskrit manuscripts. The T'ang Emperors of China were keen to get the scientific mss. on medicine, mathematics, astrology, trigonometry, ophthalmology and other sciences in Sanskrit to keep abreast of the latest advances. One of the outstanding poets of T'ang, the Golden Age of Chinese history, Li Shang-yin (812?–58) speaks of "the true and sure words written on Indian leaves". The Chinese poet Chang Ch'iao wrote verses in praise of the revered paper palm.

Emperor I-tsung (ruled 860–74) kept palm-books in the palace and chanted his prayers from them. The poet P'i Jih-hsiu speaks of the *kunduruka* incense and palm Sutras as the smell and feel of Dharma.

Chinese reverence for the manuscripts has continued down to the present. My father Prof. Raghu Vira went to China in 1955 and had a meeting with Premier Chou Enlai. He told Premier Chou that he had come to take the Sutras from China to India. Premier Chou Enlai was so thrilled that he acceded to every request of my father. It was the dream of great Chinese scholar-pilgrims like Hsüan-tsang to seek Sutras in India. For the first time in history an Indian scholar had come to China for the Sutras. Premier Chou called my father "the Indian Hsüan-tsang" a hallowed name in China's literary heritage. Pandit Jawaharlal Nehru wrote on 8th Oct 1955: "The way they treated Dr. RaghuVira and gave him quite extraordinary facilities, was very unexpected. They did so because they recognized RaghuVira's special ability". My father had touched the sensitive chords of the Chinese Premier, to whom the Sutras were the glories of China's Golden Ages.

The Chinese tradition lives on in Japan. The Ministry of Education, Culture, Sports, Science and Technology, Japan is funding a major project at the British Library, London to digitalise 4500 fragments of Sanskrit manuscripts found in Central Asia. The Soka University, Tokyo has started the Brahmi Club to train the younger generation to decipher them.

An exhibition of Sanskrit manuscripts was held at Tokyo in November 1998. Eight to ten thousand persons, young and old, came *daily* to see these treasures, the foundation of their culture. I had to get special permission to view the manuscripts, ranging from the third to the tenth century, after the exhibition hours were over at 8.00 p.m.

The bicentenary celebrations of the Library of Congress, Washington were held at the Embassy of the USA in New Delhi. When I asked the Representative from the Library of Congress as to the most ancient book in their collection he said: "You will not believe that it is a Sanskrit manuscript of the third century".

The search and care of manuscripts has been a historic process. Classical manuscripts gave rise to the development of science and technology during the Renaissance. Manuscripts are the mother of science. They have valorised the human mind. *Homo economicus* of today has to be enriched by values of *Homo sapiens.* The Chinese have started the process of cultural valorization of their people, to replenish and enrich the mind. The Chinese say that the society of our century has to own classical values and wisdom to affirm ethical humanism, harmony while accepting differences, and the oneness of heaven and humans, to ensure the stability of life in a vibrant Nature.

The present catalogue of Sanskrit manuscripts in the private library of H.H. the Maharaja of Jammu and Kashmir is important as embodying the tradition of Sanskrit texts written in the Sharada script which has preserved the most original recensions. My father Prof. RaghuVira edited the fourth book of Virāṭaparvan of the critical edition of the Mahābhārata undertaken by the

Bhandarkar Oriental Research Institute, Pune. The chief aim of this critical edition was to reach the Ur-text of the epic, but "we only see the continuous *Sharada version*, modified and cut down with the help of the rest of the manuscripts" in the words of Prof. RaghuVira. The Mahābhārata edition made us realise that the plethora of variants, recensions, sub-recensions, and their complex interrelations preempt the realisation of the Ur- text. As a living literature from the day of their composition, the epics had their life, their growth. They were not 'static texts' but 'growing texts' and a new approach is required in which variants from the common text are not thrown out in the *apparatus criticus* of the footnotes. Prof. Franklin Edgerton of the Yale University edited the second book of Sabhāparvan of the Mahābhārata. He wrote a fascinating article on a stanza in this parvan, entitled 'Rome and (?) Antioch in the Mahābhārata' in the *Journal of the American Oriental Society* 1938:58.262–65. He showed how this passage was not understood and the readings in all the manuscripts of all the traditions had gone wrong. He wrote: "The most valuable testimony is that of the Kashmirian recension, represented by one old Śāradā ms., here called Ś, and four Devanāgarī mss. (K 1, 2, 3, 4)". K means the Kashmiri tradition. It had the correct name *romā*, which means Rome. This is the oldest mention of Rome in Indian literature. It is the original feminine form of the stem *Romā*. Prof. Edgerton further pointed out that the Kashmirian tradition "is on the whole probably the best Mahābhārata tradition" (ibid.263). On its basis he constituted the reading *Antākṣī* for Antioch. The line was reconstructed as *antākhīṁ* (?) *caiva romāṁ ca yavanānāṁ puraṁ tathā*. "This single line of the Mbh would claim for Sahadeva the conquest of the three most important cities of the Hellenistic-Rome world: Antioch, Rome and Alexandria" (ibid.265). Antioch was founded about 300 BC by Seleucus I and named after his father Antiochus. It became the most important city of Syria and remained the cultural and commercial centre of Western Asia till its destruction by the Persians in AD 540. The two cities of *Roma* (with short °a) or *Romaka* and *Antākṣī* occur among barbarian city names in a Sanskrit manuscript in the Bodleian Library, Oxford (Aufrecht, *Cat. cod. mss. Bodl.* 338b).

Manuscripts from Kashmir have astounding readings, with wide-ranging effects on the understanding of intercultural exchanges over the millennia. I have reproduced a Sharada manuscript of the Kathā-sarit-sāgara which is different from the printed vulgate recension in the sequence of stories and has extensive variant readings. This text has a unique significance, alongwith the Pañcatantra, Hitopadeśa and other narrative works, in the development of narrative literature across the world, from Aesop's fables down to the Thousand-and-one Arabian Nights. The present collection has a fragmentary manuscript of the Kathā-sarit-sāgara, which may be the same recension as the Sharada ms. reproduced by me in the Śatapiṭaka Series nos.329, 330.

The ritual texts of Kashmir have *ṛcaka* or mantras from the Ṛgveda which are not found in the present recension. My father Prof. RaghuVira considered them to be from the lost Bāṣkala recension of the Ṛgveda. The descendants of the Bāṣkala are the Bashgali tribes in Afghanistan in the district of Kafiristan which was converted to Islam at the end of the 19th century and was named Nuristan. Bashgal is the capital of the Eastern Katis. Katis are Kātyāyana in Sanskrit. Bashgali and Kashmiri languages are Dardic and it is no wonder that the ritual texts of Kashmir may preserve mantras of the *Bāṣkala-saṁhitā*.

The manuscripts of Kashmir in the Sharada script and their Devanagari transcriptions are the rich cultural heritage of India embodying the earliest extant versions, as the texts were 'frozen' in the inaccessibility of the region and could remain untouched by developments in other parts of India. Sanskrit exercised unparalleled power in pre-modern Asia and in this context the antiquity of the Kashmiri versions of Sanskrit texts is crucial for early transmissions.

This manuscript collection of the Maharaja of J.K. was transferred to the National Archives of India (NAI) on the accession of the State to the Republic of India. Ever since it has lain unknown in the Archives. With his dynamism, scholarship and vision Prof. Mushirul Hasan, the new Director-General of the NAI, energized the Archives as a centre of learning, in opening up its rich collections to the academic world. This edition of the catalogue is one of the many steps undertaken by the Archives to see that source materials become transitive explorations in the history of ideas. The Iranian poet Salim Tehrani said "Henna did not acquire color till it came to India". Likewise the steps taken by Prof. Mushirul Hasan to open up the treasures of the National Archives of India will become a vast web of interdependence in international scholarship, with implications for modern insightful discussion in humanistic sciences.

37. THE NARRATIVE OF CULTURE FOR TIME TO COME

(foreword to Côme Carpentier de Gourdon, *Memoirs of a Hundred and One Moons*, 2016)

At the very outset Côme Carpentier defines his odyssey as "a pilgrimage to the stream and sources of India's perennial soul" as he and his father are "lifted from the mundane to the symbolic". As they converse with leading political, intellectual and media personalities of India in the last quarter of the preceding century they descend deep into the ocean of the past, for that immensity is the foundation of India's present and alone can lead her to supernal heights of what can be achieved today.

As India of the intellect stands in doubt of its roots of thoughts, Western mathematicians and quantum physicists speak of the uncanny convergence of world-views emerging from quantum physics with those of Indian sages. Dr. G.G. Joseph of Princeton University speaks of the mathematical correspondence and the doctrine of *śūnyatā* in his *Non-European Roots of Mathematics* (2011). Wholly new realms of abstraction are being sought in the Vedic and Buddhist tradition. Like his iconic predecessors Fritjof Capra, Kaplan, Plofker, Rotman, Côme Carpentier brings to us the message that philosophical antecedents in India's millennial intellectual history have to be seeding of our todays so that we may rise to our highest potential.

Crossing Central Asian lands, the multi-cultural Gandhara, a fleeting passage through Pakistan, glancing at Greek historians, watching Taxila in ruins, father and son come to the cradle of the Vedas. This recount overflows with landmarks and ideas connecting centuries. Unexpected memories as that of Guru Nanakdev ji in a Sufi mausoleum in Iraq grip the reader by the evocative expression of the author. The metaphysics of time and the awareness of impermanence in the riotous colours and sounds of India create a pensive ambience in the Indian mind. Accustomed to the bustling chaos of forms, colours, humans, structures and happenings we fail to discern the poetry of our surroundings. Côme lends them a creative dynamism and restores miraculous sensitivity to our metaphysically rooted civilisation.

The international yoga day reminds him of Air Marshall Suren Goyal teaching yoga to Soviet pilots flying supersonic jets. His critical observations about "the hypocrisy that seems inherent to 'spiritually semitic' societies in which killing is in principle forbidden though they have arguably caused more bloodshed than others..." raises issues of contemporary concern. Reading through this book we become acutely aware of the problems of industrial devastation and political extermination. Côme unfolds the galaxy of India's fields of action as *kurukṣetras* as well as her universes of transcendence or *dharmakṣetras*, like Lord Krishna on the battlefield of life and metalife.

The Indo-European dimension, wherein India and European nations have a shared heritage, seeps through the subtle observations of Côme. India, as a cradle of mankind, has been the engaging pursuit of Western minds struck by the affinity of their languages with those of Indo-Iranian Asia. The French "dieu" for god, cognate to Sanskrit *deva* is just an orthographic variation. The Greek, Latin and other alphabets of Europe are derived from the Phoenician script which did not have letters for the sounds *č*, *ǰ*, *y*, *v*, *š* that were a must for Indo-European words. The *v* of *deva* became *u* in *Dieu.* The two words, as so many others, are transparently identical but have drifted apart due to alphabetic deficiency. Côme reminds us that whatever our ethnic, political or geographical differences today, once upon a time we spoke in words that were common when we shared the same languages and beliefs.

The circumflex accent in Côme indicates the dropping of the 's' of cosmos or Greek *kosmos* which means 'order, world, universe' as well as 'ornament, decorate' whence comes the word 'cosmetic'. His mindscape is a superb display of the universal, cross-cultural cosmetics. I met him when he was fifteen years old and I was nearing fifty. We had the common denominative number 5 which represents the Five Buddhas in esoteric Buddhism where the transient and transcendent merge.

Along with his great sage-like father, Côme Carpentier was enthralled by the "India of the Imagination" which is everywhere and yet exists nowhere. The present memoirs record their quest for the frontiers that are everywhere and also in ourselves. To the author India is not just a place, it is also a state of being. He inhabits Homer's world as well as Kālidāsa's and gives a voice to India's inmost feelings that are being lost in the minimalistic trivia imported under the shroud of modernism or post-modernism. This book is a home-coming for Indians, the home being everywhere.

Underlying the hushed tones of mysticism, the Indo-European identity is the unbreakable bond between Côme and India. His words transport us to a faraway cosmology of insights and a vanished world is heaved into view. The eternal Veda is in the heart of awakened man. As the writer uncurtains history, his words leap into life and the winds of the world are our breath. Hierarchical structures, self-enslavement in the denigration of spiritual values, our economic culture and secular totalitarianism melt away in his introspective narrations. They are the redeeming unspoken.

As Socrates was often found standing and entranced by his students, with orphic mysteries clinging to him to save his critical powers from skeptical sterility, the following pages bequeath to us the fragile balance of intellect and vision. As Socrates offered his affirmative spiritual dimension he found attentive company in the agora. Côme's quest is for disciplines of illumination that are no longer in speaking terms with the critical intellect. The public realm seeks to muster the transcendent energy which can balance intellect and vision to meet the spiritual need that has arisen beyond *Ersatz* religion, rituals of totalitarian cults and celebrations of collective power. Côme's grand narrative of conversations with Indians of every hue and hierarchy brings to my mind the thought that we will not find what we refuse to seek.

The deeper roots of culture lie in meditation or contemplation whence personality change may spring forth. A forest, a lonely shore, a natural locale or the inner silence are needed for feeling a space free of the burden of overdevelopment. We have to plunge deep into the ocean of consciousness and swim back to the surface with jewels that can be found when we look within. These chapters written by Côme bring us our shared humanity. The stream of consciousness that runs through our minds irrigates other minds as well. Much unites us, much is universal. It is a warm tide of likeness flowing within all. The silence that we feel beyond the words in this book gives meaning to everything. He reminds us of Plotinus the philosopher when he said "There is always a radiance in the soul of man, untroubled, like the light in a lantern in a wild turmoil of wind and tempest".

This delightful book of dialogue with a large number of eminent representatives of India in the last century is a navigational aid to a future. Birds sense infra-sonic waves in their long journeys across the skies; so has modern man to sense his destiny across the earthquakes, depleted water resources, polluted environment from the subtle sub-sensory vibrations of Nature's anger.

The overall impact of the following writing calls for a shift in cultural values from independence to interdependence between different nations, between humans and nature, between the secular and the sacred. Côme's dreamlike presentation is where the contemporary and classical knowledge lead us, to a future "becoming". This book brings home our roots and inspires us to unveil new horizons in keeping with our qualitative headstart provided by a brilliant civilization some ten thousand years ago. It is a "bon voyage" across minds, intellect and time gone for time to come.

Nov 2015

38. PRAVASI BHARATIYA

Dear brothers and sisters from across the oceans

You represent the ancient Vedic dictum of *caraiveti caraiveti* which celebrates un-wearied wandering. This *caraiveti* has to be cosmic striving like the Sun of the gāyatrī hymn, endowed with values, both ethical and spiritual. The Sun/Sūrya represents yearning for the heaven that is rapture, the seduction of the present:

सूर्यस्य पश्य श्रेमाणं यो न तन्द्रयते चरन्॥ चरैवेति चरैवेति॥

Keeping the just and taking the best in life, with dreams behind and looking ahead, moving together in unison, sharing knowledge in harmony, the entire world becomes your nest यत्र विश्वं भवत्येक-नीडम् and your motherland the universe within. The Rigveda says that the native land is the mother and we are her sons and daughters (माता भूमिः पुत्रो अहं पृथिव्याः). May India be your constant inspiration and the dew of the heart where life finds it morning and is refreshed. The vibrations of the dharma-kṣetra ever be the oasis in the heart where heavens dance and bless you with reticence, clarity of mind and wrap you in the distant glitter of stars. Cultural identity is your most precious wealth. It has to be like breathing. You do not think about breathing. It is the know-why of life. There is always some colour in our thoughts and with them we mix some red of our passionate blood. Where pure love ennobles the human heart that is India: let that be your dedication. India summons you to be the root, deep clay, the grass that is born on mother earth. India is a shrine in the depths, kingdom of the revealed heart, the fire of creativity (अग्निमीडे पुरोहितं) ever shaping destiny. In a world tortured by violence, India alone can lead the minds of humans into a radiant weave. Secular alternatives of aestheticism and existentialism, cults of Lenin, Stalin and Mao, violence and monocentrism and many others have exhausted their power to move human societies. The most coherent responses, historically the most potent, have been the religious responses. Sprouting from the passion of time, they are the limitless mind of the future. Dharma has been a drop of nectar imprisoned in the shell of secularism. The awful diffusion of secularism in the wonder of words is fast becoming a burden and an empty mirage. The end sprouts a new beginning of values. The values are silent, even though right, but within their walls of silence are tomorrows inside. India is the heart work of all culture wherein true humanity is renewed and refreshed in the sacred unknown, swayed by rhythms that lift a spire endlessly upward (उद्यानं ते पुरुष नावयानम्). The new dynamic walk-throughs envisaged by our iconic Prime Minister demand reconfiguration of time in actions. Bṛhad-āraṇyaka-upaniṣad 4.4.5 says:

> You are what your deep, driving desire is.
> As your desire is, so is your will.

As your will is, so is your deed.
As your deep is, so is your destiny.
सं गच्छध्वं सं वदध्वं सं वो मनांसि जानताम्।
देवा भागं यथा पूर्वे संजानाना उपासते॥
Our paths be in concord, our deliberations in accord,
our minds in unison,
may we share the divinely ordained.

Our countrymen who live abroad continue the traditions of wayfaring that began thousands of years ago when we wandered in quest of fresh and flourishing realms to the end of space. Transcending all barriers of ethnicity and ideology, slogging forbidden terrains, we crossed rivers and gave them Vedic names like Don, Dnieper and reached the Danube about six thousand years ago. These names are derived from the Rigvedic word *dānu* for a river. Hans Krahe in his German work *Unsere altesten Flussnamen* points out that Baltic river Indura is derived from Sanskrit *indu* 'drops'. These river names preserve the memory of Sanskrit speakers going to Europe. As we went ahead, we had to fight the inhabitants on the river banks and termed them *dānava* 'demons' from *dānu* 'river'. Hittites, who worshipped Vedic gods, took agriculture to Europe. Indians introduced three major products of agricultural economy to Europe: cotton for garments, sugar as a supplement to honey and oil for lard. The Greek princes came to learn martial strategy of the Indians in the second millennium BC as we had revolutionised warfare by introduction of the horse and war-chariot. The tidal dock of Lothal, 720×124 feet, is a stunning indicator that around 2500 BC, we were a maritime and industrial power in international terms.

Wherever we go to Europe, there are faded fragments of our wanderlust, such as words of Sanskrit origin in the European languages. Remnants of solemn temples, vibrant monastic centres, crowning forms of visual arts, the living harmonies of bells or recitations of Sanskrit hymns fill the cultural space of Asia. Centuries on end, Indians have been pilgrims to shape forms of things and hearts of people, which are living and creative to this day. Our incorporeal image of the dream can be sensed at work in the sacred structures, iconic sculptures, and humming of hymns. Their sprouting imprints invite us to activate life-giving forms, so that life is a luminescence of dreams and achievements.

The northernmost republic of Buryatia in Eastern Siberia has temples with manuscripts translated from Sanskrit. Their cultural historian Madame Vanchikova calls her country "The Land of Vajrapāṇi". Vajrapāṇi is the Buddhist transformation of Indra. In a poem she querries:

Can it be a heavenly Pure Land?
Perhaps, next to Shambhala.

Shambhala is the metropolis of Kalkī the tenth incarnation of Lord Viṣṇu.

The Japanese sculptor of the 17th century monk Enku performed lakṣa-pūjā by carving one hundred thousand chip statues. It took him 28 years. He had completed his *sākāra pūjā* or iconic worship. He asked a hole to be dug in the ground beside the river. It was covered thick with earth with a bamboo tube to breathe. He sat in it in eternal samādhi. It was his supreme *nirākāra pūjā*. Trees and vines stand at the spot. People in the village say that these vines will bleed if any one cuts them.

Wherever excavation is carried out in Central Asia, statues and fragments of Sanskrit texts are found. Ruins, ruins all around where once Indic culture flourished. The Purāṇas speak of Turkmenistan as ब्राह्मण-भूयिष्ठाः मृगाः 'the Mṛga country is full of brāhmaṇas. The term Mṛga survives in the name of the Murghab River. The divine resonates in the amnesia of time. But no flowers can forget the spring. Beijing the national capital of China has around two thousand Buddhist monasteries, shrines and stupas. Beijing supercedes Delhi in its rich cultural heritage. It blossoms in the symbolic universe of Dharma. Great Indian monks, merchantsmen, sculptors and adventurers were barefoot pilgrims to hundreds of lands and they enriched humanity with ideas, with light, in the whirlwind plenitude of wisdom and the worldly.

What endows us with greatness and nobility? It is Agni 'the sacrificial fire' or sanctification of all activities. It is to translate outflowing into inflowing, to manifest the *antaryāmī* transcendent. Max Müller wrote: "If I were asked under what sky the human mind has most fully developed some of its choicest gifts, has most deeply pondered on the greatest problems of life and had found solutions to some of them, I should point to India. And if I were to ask myself from what literature we, in Europe, may draw that corrective which is most wanted in order to make our life more perfect, more comprehensive, more universal, in fact more truly human, a life not for this life only, but a transfigured and eternal life—again I should point to India."

India is not just a country, a *deśa*, but it is a *darśana*, a play of the Absolute. India makes an Indian where the Self dips again and again into the Agni of being. Timeless time is our companion as we walk on the edge of history, our eyes looking into the frontiers of awareness. India's window on eternity preempts all dogmas of the absolute, and distances us from violence and terror. Monocentrism is a cemetery of ideas and polytheism has no enemies, even when it has adversaries. Porbandar the white marble city where Mahatma Gandhi was born was twice called Sudāmāpurī where the poor brahmin friend of Lord Krishna lived. Sri Krishna the lord of Dwarka himself washed the feet of Sudāmā, whose epithet was Daridranārāyaṇa. Lakṣmī-nārāyaṇa Krishna seated the Daridranārāyaṇa Sudāmā on his own princely seat. Unless shadowless one can never be king.

Maṇikarṇikā ghats the holiest of holy pilgrimages are in us. The true Gaṅgā is the flow of knowledge, the pure Consciousness is Varanasi, and Prayag is the shining silence. A new Bharat Mata is our wakeful dreams. In Chidambaram Śiva dances in the space (*ambara*) of consciousness (*cid*). Words have wandered like mad elephants, but today they are physicians of wisdom and afire with deeds. They shine and become mantras to yield what we need. As a New India is born by 'chance', chance is nature's way to build definiteness in quantum physics. All of us Indians, whether at home or abroad, have Arjuna the archer and Lord Krishna the king of yogins as our weal and glory, the light of Agni and the unique power of swift actions. India is blessed to see far and deep. India whispers in our ears in the glittering silence of the mind:

I am also a drop of nectar
With tomorrows inside

We have to ensure this creative leap in the dawing years. One day gods shall roam the skies yearning for the earth.

39. ALUMNI OF THE INDIAN COUNCIL FOR CULTURAL RELATIONS

(welcome address on 10 Dec 2015)

Ours is a century of hopes and horizons, visions and shangrilas of globalism, where the world seeks to be a plenitude of various strands in a pan-human expression of the trinity of values, economy and governance. The skeletons of variance have to be fleshed by the universality of wisdom. Our trinity of friends from Vietnam, France and Ethiopia represent the inner core of values as well as the outer shell of civilization, where social apparatuses, scientific knowledge and technologies need to sustain the life sphere. The apparatuses of civilization have to be harmonized in accordance with the ethos and values of cultures. Dear friends, you lovingly spent your younger years in India, a land that has lived for millennia in the interactive symbiosis of the sacredness of all life, the enlivening natural diversity in all domains, and unity in the matrix of polycentrism. The world of today threatened by terrorism, intolerance, and dogmatism seeks a shared earth, a renaissance of the cosmopolitan reverently placing a princely kiss on the Sleeping Beauty of polycentric identities. Humanity is a lullaby to the beauty of consciousness supreme lapsed in time and space. Our three friends from three continents symbolise shared perceptions and actions, harmonising in the charm of life, in the immensity of nature, and in the open spaces of the divine: where travellers never went is my domain. I am reminded of the words of the Chief Seattle of the Dwamish tribe to the President of the United States in 1854: *Every part of this earth is sacred to my people*.

Dear friends from afar, we are pilgrims in quest of moral maps, new mental models and human solidarity. Instead of frontiers of closed minds, our century needs open horizons, where the beyond and the within are a flow. Human solidarity has to be peace between humans, peace within ourselves, and peace with nature. *Śāntiḥ Śāntiḥ Śāntiḥ*. Human solidarity will drink her dreams from social peace, ecological peace and spiritual peace, in a where without a who.

Like the avians (birds) we construe the world as an enormous nest, an agglomerate of earth and sky in the words of Pasternak. A coming together of identities and geographies is life and death, love and hate. Indian sages of the Upaniṣads saw the immense universe in the teeny-weeny 'bird-architecture' of the nest. It is enshrined in a sentence that thinks and dreams at the same time: *yatra viśvaṁ bhavaty eka-nīḍam*, that is: the universe has to be a cosy nest. In the silence of the forests, sages hummed the Upaniṣads as the epiphany of universal visions. The English word 'nest' is the Sanskrit *niṣad* in Upaniṣad. In this supernal spirit we will have to be inhabitants of a world of harmony in its multi-splendoured variants. Development has to be sanctified by a unified flow of diversity in making up a single verse of the universe which is Life.

The shores of Vietnam linked India, Southeast and East Asia for a thousand years in art and economy, piety and power, thought and technology. Again in our times, Mr. Le Luong Minh renews this heritage in the dynamics of the ASEAN. Madame Milena Salvini incarnates the vision of André Malraux who saw India like some one holding a torch and the path is lit as you walk along (*L'Inde avance dans l'obscurité à la lueur de la torche qu'elle porte*). Madame Salvini's centre is named Mandapa. Maṇḍa is essence, the ideal. In the words of Malraux: "I have ever, ever felt, unless one can die for an idea, it's not worth living. That's what I like about the Orient, about India". H.E. Mr. Woldetsadik represents the great people of Ethiopia. King Ezana arrived from his birthplace in Syria as a prisoner captured after the wreckage of a trading ship going to India in the fourth century AD. There are Indian traces in architecture and a few words from Indian languages in Ethiopia. H.E. renews the sixteen centuries of bilateral relations. The ICCR feels honoured and is proud of the glorious achievements of the three alumni, and of others unnamed, who have dedicated themselves to a renaissance of the deep core of humanism, development, and alleviation of suffering.

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